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THE Publishers' Weekly

The American Book Trade Journal

62 West 45th Street, New York

VOL. CXVI

NEW YORK, AUGUST 3, 1929

No. 5

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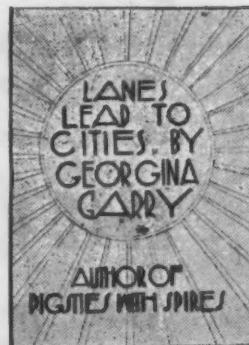
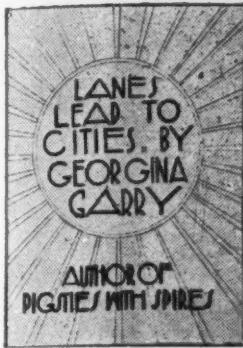
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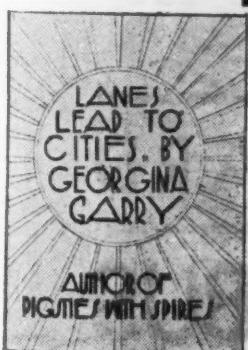
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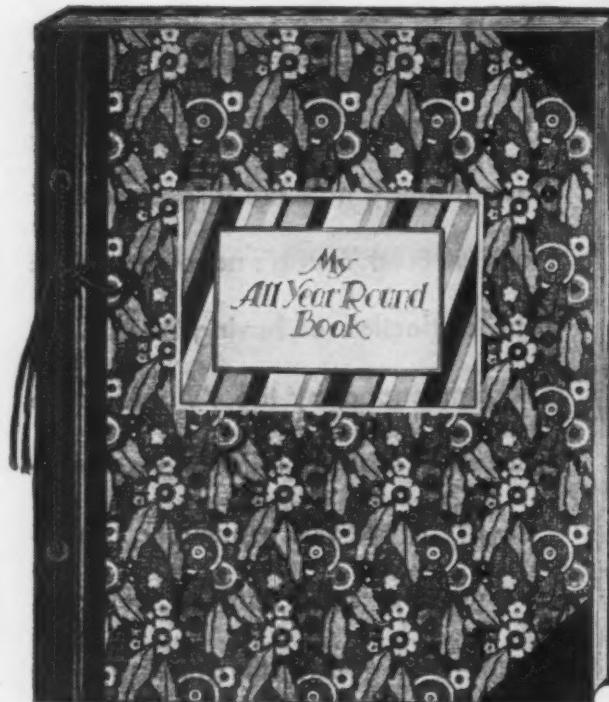


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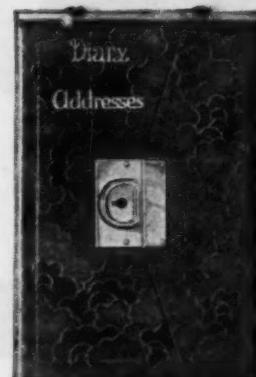


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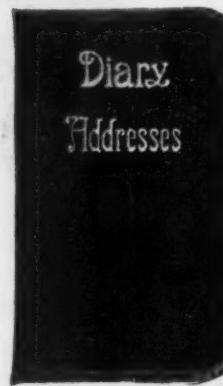
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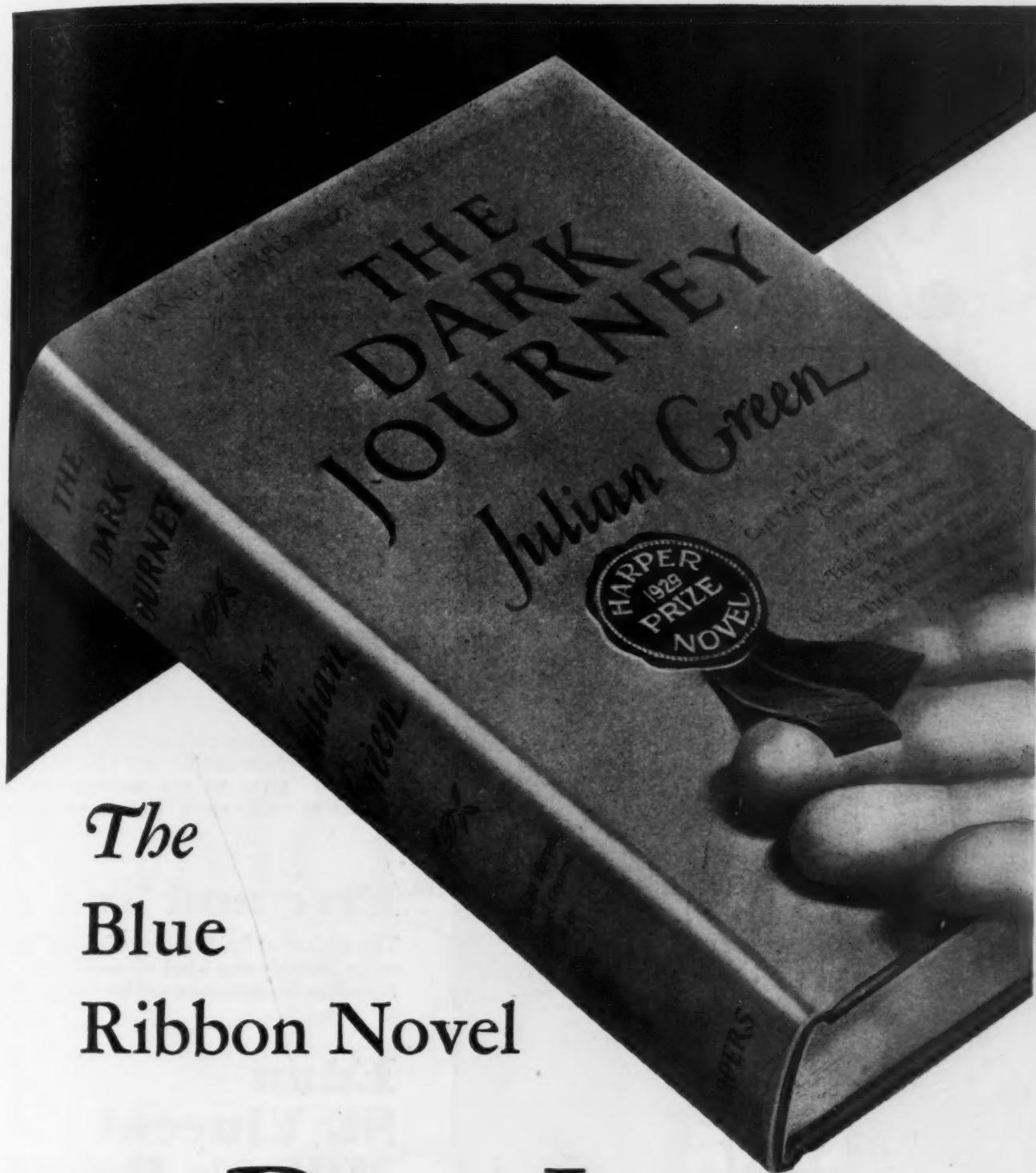
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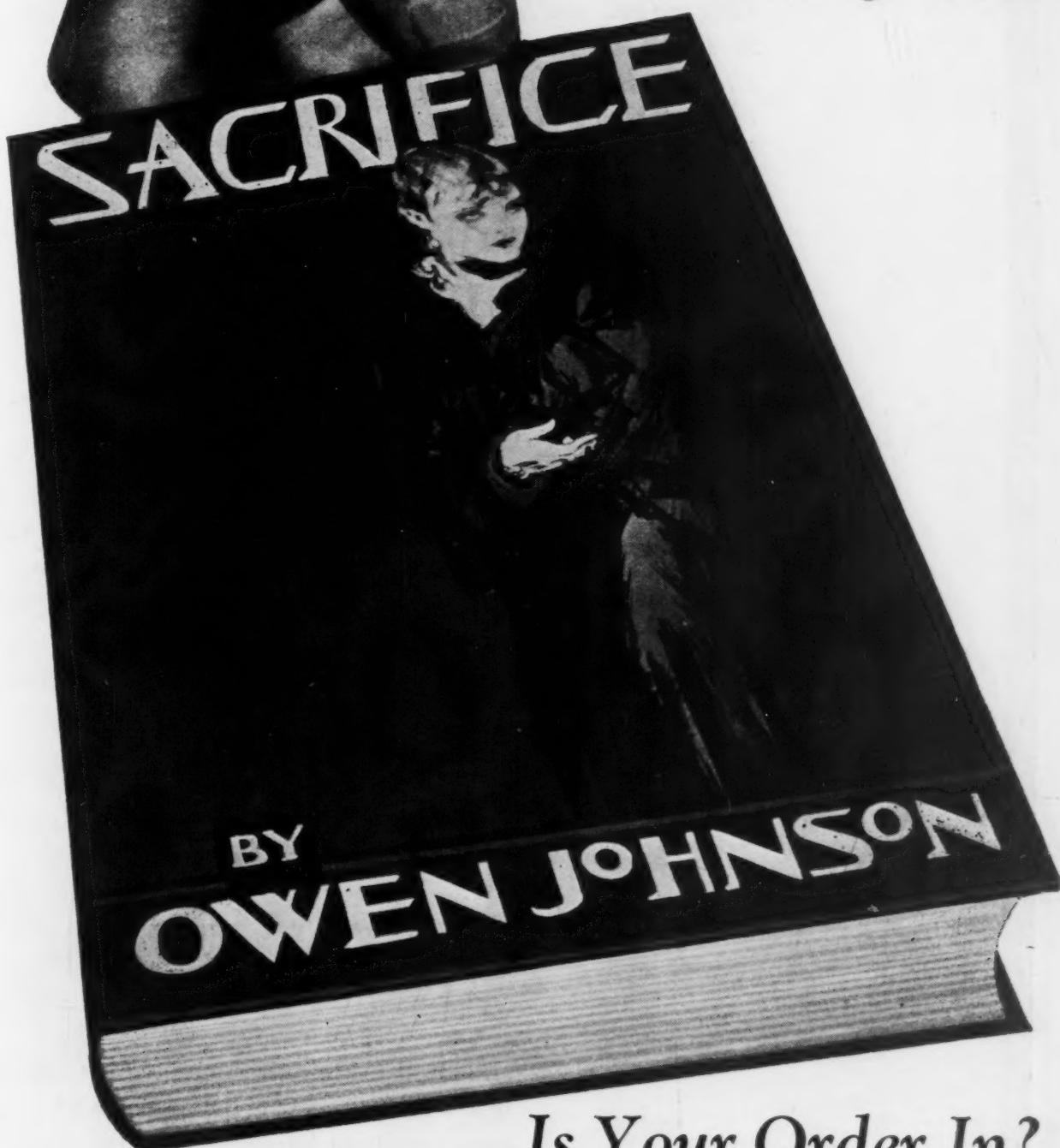
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of all the successes that have come out of Germany recently, this one comes with pæans of the most unusual kind of praise; it comes trailing clouds of glory, for those who bow to good literature bow more deeply to this book. America, whose literary taste has been quickened by the excellence of German books, will seize upon this one eagerly and will find it exceeding expectations. We have the greatest confidence in its merit. We recommend it to you, unqualifiedly, as sure to be one of the Fall's big sellers. Coming Sept. 4. \$2.50

by RAHEL SANZARA

The LOST CHILD

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Author of the famous "Bellamy Trial"

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THE BELLAMY TRIAL

*By the author of
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HIDE IN THE DARK

*the new mystery romance by
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United States Senate

COMMITTEE ON FOREIGN RELATIONS

July 11, 1929.

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My dear Sir:

I have just finished reading your "Life of Andrew Johnson", and I have read no American biography since Beveridge's "Marshall" out of which I derived so much pleasure. You have rendered a distinct service to the truth of history.

I have always regarded the reconstruction policy of Congress following the Civil War as the most deplorable incident in our national history. And if it had not been for Johnson, God only knows what the evil effects of that policy would have been upon our country. It seems incredible that men could have contemplated the wiping out of the state of the South and establishing over ^{the} ruins a military district. Had that been accomplished, it would have more nearly tested the strength of the American Union than the Civil War itself.

Your story is a fascinating one from beginning to end, and I congratulate you.

Very sincerely,

Ben E. Branch

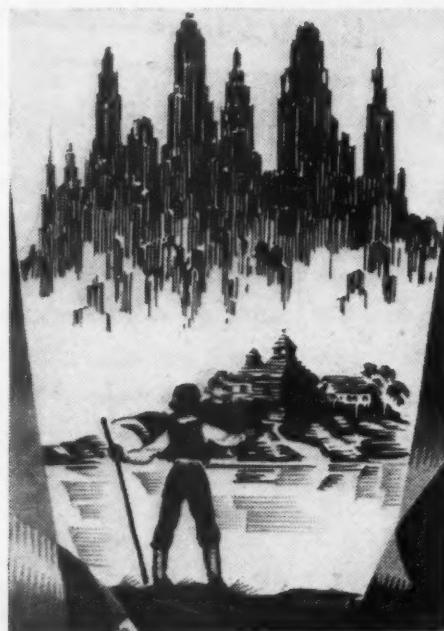
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HARCOURT, BRACE & COMPANY, 383 MADISON AVENUE, NEW YORK

The PUBLISHERS' WEEKLY

THE AMERICAN BOOKTRADE JOURNAL

NEW YORK, AUGUST 3, 1929

Three Pounds of Publicity

Should It Escape the Waste Basket?

Dorothea Lawrance Mann

ASK twelve people what they do with the book publicity with which their mail is flooded every day, and at least ten will tell you it goes straight into the waste basket. Their reasons for railroading it to the waste basket boil down to the excessive amount of book publicity they receive, to the fact that much of it is dry and that nearly all of it looks dry.

Something is fundamentally wrong when this attitude can exist. Part at least is due to the form in which book publicity is received. A very few publishers, notably E. P. Dutton and Macmillan send their publicity in the form of printed sheets with illustrations. Here it is possible to have a lay-out over which the eye can run quickly and select what appeals to the individual reader. Most publicity, however, comes in the form of closely written pages with few breaks, and permitting of little variation. The substance cannot be grasped quickly, nor is it possible to discover at once the subject of many of the notes. A busy bookseller or editor throws aside the whole

sheet because he has not time to wade through paragraphs which do not interest him, in order to discover the possible fact which might be of interest. Most publishers fail to employ a knowledge of the psychological effects of their publicity material. Their catalogs are apt to reveal a much keener insight.

Part at least of the failure of book publicity is due to mechanical reasons. A hundred years ago book advertisements appeared as closely written columns of print and three volumes novels abounded. Modern men and women have been trained to get their

DOROTHEA Lawrance Mann, well-known feature writer for the Boston Transcript, weighed the publicity that came to her in the dull month of June and found that it weighed three pounds. So she carefully set to work to find out how much of that publicity found its way into the pages of the Boston Transcript and the New York Times.

information more quickly. Newspaper headlines and magazine title-pages are planned to save the reader's time and effort. Several closely written pages of publicity are handicapped at the start because they are wearying to an eye trained to expect variety. The psychological effect of even dullness of appearance is bad. The Frederick A. Stokes Company and the Doubleday, Doran Company seek to offset this effect by varying the color of their

Recently Charles Scribner's Sons sent out a publicity note about S. S. Van Dine's being made censor of bathing beauties at a New Jersey beach. The note was written in an amusing vein and was quoted in many places. Some editors mentioned that S. S. Van Dine was the author of "The Bishop Murder Case," while others made no mention of Mr. Van Dine's books. Few authors' names are more familiar to the reading public today than is Mr. Van Dine's, nonetheless it is safe to wager that many persons read that note whose minds would not supply the connecting link. If the publisher expects to use facts about an author to create or to hold interest in his books, he must manage to tie up the author with his books. There are many ways in which this connection can be inserted into publicity material without assaulting a reader's belief in his own intelligence.

Out of this three pounds of publicity what kinds of notes do fulfill their purpose? It is impossible to answer such a question fully because it is impossible to follow the notes to all their destinations. I have, however, followed them through the columns of two of the most influential newspapers in the country—*The New York Times* and *The Boston Evening Transcript*. Following these papers for six weeks—which allows two weeks after the final June publicity was received—it is possible to draw certain conclusions about what sort of publicity notes interest these papers and what other notes fail to arouse their interest.

First of all, news of prize contests bulk large in their columns. These seem pretty certain to be printed. The reason is clear. Prize contests are news and they have vital interest to many readers.

The *Transcript* reveals especial partiality toward printing advance news of books of importance which are soon to be published or are being prepared. These references are to the less usual books. They seldom include word that a novelist is busy writing a new novel. The fact that a famous statesman is at work on a biography is another matter. The *Times* does less of this particular type of note, but like the *Transcript*, when it does mention such a book, it includes all the important items about it. Editorial changes interest both papers—Burton Rascoe's being made Associate

Editor of *Plain Talk*; and May Lamberton Becker, Editor of the *Youth's Companion*. Another item whose significance the average reader might not guess comes when the paper states that such and such an author's new book will be published by such and such a firm, and when beneath this statement the literary world realizes that a well-known author has changed his publisher. This is an item of news at least to the booktrade. The fact that Columbia University is teaching bookselling and that Joseph Auslander is to teach poetry at Columbia are both items with a degree of news value.

In the *New York Times* we find often another type of note through which the author of a new biography or book of reminiscence signifies his desire to get in touch with any persons who can aid him in his work. We find this is such varied cases as Doris Thorne's life of her father Henry Arthur Jones, the Liveright collection of Frances Newman's letters, and Jerome C. Hixon's proposed book on American folks ballads through which he hopes to bridge the gap between "The Big Rock Candy Mountains" and the Paul Bunyan legends.

Though neither paper devotes much space to printing publicity material about authors, they suspend their policy for the man of the hour. Each prints material about Remarque.

Another type of item one finds occasionally in both papers comes under the head of filler. This refers to such entertainingly written items as that about Mr. Van Dine.

The *Transcript* is probably unique among newspapers in the interest it displays in scholarly books.

During the six weeks in which I studied the columns of the two papers to discover what sort of publicity notes they used, I found close on a hundred about authors themselves and what they are doing, written with varying degrees of humor and interest in my three pounds of material; while only the smallest number of these found their way into either paper. It seems quite clear that neither paper looks on the author himself as news. The only possible hope of getting such items included lies in the chance of an empty space with nothing more important to fill it. I do not mean to imply that this material is not used any-

publicity pages. They fail to carry this color variation, however, to the point where it would be a real help. If for instance notes of juvenile books were always found on the same colored paper, this would represent a saving of time to the person only interested in juvenile books. Other classifications by color would mean an equal saving of time. G. P. Putnam's Sons' uniform use of yellow paper does aid in picking a Putnam sheet quickly from a mass of material. Incidentally Putnam shows more ingenuity than most publishers in varying the form and appearance of their notes. Since human beings are what they are variety of form is fully as important as variety of substance.

June and December are the slimmest months of the year so far as the publishing of books is concerned. Nevertheless in the month of June, 1929, I personally have received three pounds of book publicity notes. Nor is this all the publicity sent out. Certain newspapers receive more without doubt. There is also material about discounts sent only to booksellers. Moreover, though I receive publicity from a long list of publishers, there may still be some firms which send publicity I do not receive. All of which merely emphasizes the fact that three pounds does not represent the extreme limit of publicity notes for anyone to receive during the month of June. Nor have I included in this amount any publisher's catalogs. The three pounds represents my month's accumulation of publicity notes alone.

Three pounds represents more material than one would think. Nearly always the paper of these notes is thin in order not to increase postage, and each sheet of paper carries from one to ten or twelve publicity notes. Publishers urge in extenuation of this bulk of material that for economy's sake it is not possible to divide the material and send metropolitan newspapers certain items, small town newspapers other items, or to differentiate between the needs of large up-to-date bookstores and less progressive establishments. Certain types of notes may appeal to columnists, and smaller newspapers are able to utilize reviews of books whereas such reviews have no interest to big newspapers which retain their own staff of reviewers. The publisher is obliged to leave it to the newspaper, bookstore,

magazine or individual writer to select what interests him and reject the rest. So much is quite clear.

The more we study this pile of publicity notes, however, the more we come to the conclusion that it is all a very helter-skelter business. A great many arrows are shot into the air without much idea of where they will fall but with the hope that they will hit somewhere. More than this there are many publicity notes which even if they are used, leave us wondering of what possible use they could ever be. One often loses the point in the welter of publicity of the present day that fundamentally the purpose of every bit of publicity is to sell books. The publisher desires to interest the editor, the reviewer, the bookseller in order that they will help him sell his books. Considering this, it is difficult to understand why an author's exodus to his summer home has any possible significance. Is the bookseller supposed to be interested because his efforts helped the author to have a summer home?

The excessive organization of the present age has something to do with this matter. If the writer of publicity were obliged to sell the books he might see many things differently. If his angle of vision is limited merely to what he can get quoted, he will forget that the author's summer home or his breakfast needs may be quoted in a newspaper without selling a single copy of the author's book, or without even reminding the public that this particular author has a new book. The newspaper which quotes does not possess the publisher's nor the bookseller's need to market books. On the other hand, if the item, however insignificant in itself, is worded in such a way that the public does gain news of the new book and is inspired to read it, the significance of the quotation is changed completely. Familiarity with books and their authors makes a publicity writer and often an editor forget that the reading public does not possess this familiarity. It is regrettable but true that probably not five out of ten people could recall, if asked, the title of Galsworthy's or Wells' latest book, while unless Erich Maria Remarque goes on publishing successful books, two years from now not ten percent of its readers will recall the name of the author of "All Quiet on the Western Front."

where. I am speaking only of these two papers. Nonetheless it is doubtful if any book editor maintains a column of such a high grade of interest, year in and year out, as Mr. Edgett has in his "Writers and Books" column in the *Transcript*. It is a remarkable fund of information about books old and new.

What the three pounds of notes do reveal is a desperate effort on the part of authors and publishers to discover something of interest in an author's life which may have a helpful effect on the sales of his book. The two newspapers reveal that they fail to consider an author news in himself, though when he does something which gives him news value—such as Remarque's

dash to avoid the effects of fame, they find a place for him willingly enough. Authors who do possess publicity value are nearly always authors like Fannie Hurst or Louis Bromfield, who do and say things of news value. A large part of this publicity material about authors is merely a straining for an interest which does not actually exist.

The bulk of publicity I am sure does defeat its purpose. Very often the form in which it is issued is a handicap to clever writing. Much too frequently the publisher forgets that brevity is the soul of wit, that it is better to write a little that is read than a great deal which goes into the waste basket, as just so much irrelevance.

What is Your Sales Quotient?

Franklin M. Watts

The Geo. Innes Co., Wichita, Kansas

THE American people have a passionate love of figures. Population figures, building statistics, farm production, stock market earnings, and probated wills of prominent citizens all make the first page of newspapers. The tendency of publishers in publishing the actual sales figures of books has been of considerable interest. This article is a discussion primarily of how the further publication of actual sales figures might prove a practical benefit to the buyer of a bookstore and thus help the general sales of the country.

Many best sellers are advertised with sales totals given. Simon and Schuster have used such figures extensively and as they continue to use them it must have met with success. Doubleday Doran have used them to some extent as have some of the others. Both the Book-Of-The-Month Club and The Literary Guild tell the number of their membership and the publishers who sell them advertise the total printings involved.

Bookstore customers are generally interested in sales of books and eagerly read best seller lists and respond eagerly to the information that a certain title has sold so many copies.

People are interested in what other people are reading. Publishers of magazines reiterate circulation figures. They do this because of its favorable reaction on the minds of possible subscribers as well as on the minds of the advertisers.

A book retailer in the smaller cities wants to have at all times as representative a selection of books as possible. If he knows a book is selling big he orders some—in fact as many as he thinks he can use. He will promote the title as long as he thinks it will be of interest to his readers, and if his stock is limited he will drop it as soon as he thinks interest has gone—only to revive it as soon as he gets calls again.

As soon as dealers over the country see the best seller lists of New York stores they watch the stock in their own stores. As soon as they read that certain titles are best sellers nationally they push them locally. Very seldom do titles come to us with a bang like "Elmer Gantry" when customers are waiting at the door when the store opens.

Stores have a fixed ratio to National sales. If a bookstore will analyze its sales figures it will find in certain classifications

that the sales in an individual store will bear, as a rule, a certain proportion to the national sales. For example, in a small college store I managed I found that, approximately, we were selling 1 of a title in non-fiction to every 2,000 sold nationally; 1 copy of a title of *Modern Library* to every 1,000 sold; 1 volume of poetry to every 500 sold; 1 volume of recent fiction to every 5,000 sold. I tried these ratios time and time again as often as we had national figures and seldom were they far off, only when we decided for some reason or other either to exploit a certain title heavily or to soft pedal it.

Since that time I have found here in the book department in Wichita, a department which I now manage, that a ratio of different proportion holds true almost invariably.

Reasons For A Fixed Ratio

These reasons are not difficult to understand. A book of general appeal reaches a certain group in each city. The same public that purchased "The Outline of History," purchased "The Mind in the Making," "Why We Behave Like Human Beings," and "The Story of Philosophy." These four titles did not have the same total sale but it is safe to venture that the distribution over different parts of the country was approximately the same in each instance.

Practical Application of National Sales

We shall assume that a store finds by comparing published totals with its own purchases that it sells one copy of every 1,000 of any given fiction title. A title that sells under 10,000 cannot be charted accurately on this plan. If a dealer likes a title or his clerks do they might sell a number. Or the title might have strong local interest—again it might have no local interest. A title like "The Bridge of San Luis Rey" gets started for a run. The dealer has probably no stock, as "Cabala" did not sell very well, although it received excellent reviews. As soon as he notices a

sale of 25,000 has been reached he knows he has a good chance of selling 25 so he can safely order 25. He gets behind the book and follows it up to an excellent sale. Or it may work the other way: he finds a title that started out with an advance of 15,000 of which he has purchased 25, does not move upward very fast although he is selling a fair amount with effort. As soon as he gets down to 5 he will not reorder another 25 but will watch his step. This will prevent an overstock and will stop a souring of a dealer on an author's work. If he knew nationally a title was rushing up he would jump in big, even though his local sales were not anything to get excited about.

It must be said here that this would be of no help to the New York pace-setters, but it will be to smaller dealers.

Back List Promotion

When a traveler approaches a dealer and says a certain title is still in active demand it means only a little, but if a traveler says a title is selling 5,000 a year and it is a \$5 book it means \$25 worth of easy business for a dealer who sells 1 in 1,000. (A dealer who sells more than that will have it in stock anyway—or should.)

Similar Studies in Other Lines

A good ready-to-wear store for women keeps very close tabs on forecasts of fashion. For example, first it watches the Paris openings and picks out the significant points of fashion. Then it watches reports from fashion scouts in Deauville and other French resorts. Then it notices the smart set of Palm Beach and Long Island. Almost invariable the forecasts are correct as to major demands—such as dress lengths, colors in vogue, general lines, and specific details such as neck lines, etc.

Accurate reporting of sales figures would greatly help book buyers in all parts of the country just as fashion reports help dress buyers. Objections come to mind but they are too weak to overcome the advantages,

THE Publishers' Weekly

The American Book Trade Journal

Founded by F. Leypoldt

EDITORS

R. R. BOWKER F. G. MELCHER

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August 3, 1929

I hold every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto.

—BACON.

The Booktrade and Its Marketing Problems

TO create "business institutions for marketing" which shall be so wisely devised and soundly founded and well managed that they will grow in strength over the years to come": in such general terms President Hoover directs the new Farm Board to serve the complicated industry of farming, an industry in which production, guided by long continued investigations of national and state agencies, has over-reached the marketing facilities. Such a Board is not expected to produce magical results, but the country may well expect that men who have so proved their capacity in varied areas of the farming industry will, from their conferences and investigations and backed by the government prestige and funds, set in motion new ideas and machinery that will not only give agriculture a new prosperity but will suggest methods to other industries whose problems are marketing problems.

The book business is one of the many industries which have discovered that they need to study marketing facilities. Authorship has received great stimulus in the past decade, the number of publishers has nearly doubled, the facilities for the printing and binding books is almost unlimited in the central areas, but distribution cannot make the pace without better coordination of

machinery and a sense of common cause. This needs study, impartial and expert. The associations of publishers and of booksellers have done much for increasing the sale of books, but much more can be done when a competent program is outlined for bettering the general conditions of marketing.

Fall Business Prospects Favorable

EVERY business man reads the business statistics of his own newspaper or banking reports and draws from these figures suggestions as to the business prospects for the coming month. It seems likely from what has been printed in these sources during July that the business of the country will be in an excellent condition during the fall. There has been, to quote the *New York Times*, "An unusually high and even pace of business throughout the spring and early summer months and for the most part activity is reported slightly above the levels of a year ago."

Waiting for the 'Bus

IT is always dangerous to predict a fashion unless you are a Beau Brummel and have the powers of making and breaking, but the appearance of several "complete library in one volume" publications would suggest an approaching popularity for this type of book production. It would be a popularity that would develop because of the practical value of the volumes. Big residential houses have been less and less in favor in the last few years, at least in the cities where a larger portion of the book-buying public lives. The old brown-stone houses of New York have been either made over into apartment houses or torn down completely to make way for 15, 20, 25 story apartment buildings or family hotels. And apartments seldom provide a library. Built-in shelves and bookcases can hold only a certain number of books, and there comes a time when it is necessary to ship an armful off to the Sailor's Snug Harbor or the public library. If it means giving up books that are loved it is apt to be a sad business. And if huge volumes can contain the stories or plays that have previously filled five or seven volumes, they are going to be snapped up.

In England they call these great books omnibus volumes, and with Payson & Clarke using the name in their 1200 page collection anthology of mystery fiction, "The Omnibus of Crime," the word makes its appearance over here. They are always printed on thin paper which keeps the size down. In fact, on the shelves the unbalked volumes are not much larger than the usual novel.

Last year we found admirers of H. G. Wells buying an English publication, "The Short Stories of H. G. Wells," and benevolently offering their five separate volumes of short stories to all comers. Doubleday, Doran has now published this volume over here, and a lot of people will be falling heir to the old volumes by H. G. Wells. The McBride Company has issued in a volume of 1400 pages "The Book of Fu-Manchu" by Sax Rohmer, which contains four full-length Fu-Manchu novels. Scribner is publishing the last three novels of "The Forsyte Saga," "The Silver Spoon," "The White Monkey" and "Swan Song," in one volume with two short stories, the volume to be called "A Modern Comedy." This, with the earlier parts of the Saga in one volume, will put the entire thing in two volumes. Scribner was responsible for another omnibus volume this year, Ring Lardner's "Short Stories" which ran to 475 pages. Harpers has published 26 complete plays in "Great English Plays," a volume of 1152 pages. Only in the Harper book is the type smaller than that usually considered comfortable for reading. There have been other omnibuses, particularly the annual "Week-End Library" volumes which Doubleday, Doran publishes. Edgar Wallace's "Mammoth Mystery Book," three complete Scotland Yard novels in 1000 pages will be published by the same house in September. The Garden City Publishing Co. has published two such books, "Four in One Mysteries," and "Four in One Westerns." There are of course others. These are merely titles that come to our notice while perusing the publishers' catalogs.

The omnibus is headed this way. It should do a lot towards making life easier for the book-buyer, aiding in that little problem of what to give Aunt Addie to read on the trans-continental trip as well as solving the problem of space.

The English "Fifty Books"— and the American

THE American Institute of Graphic Arts is again serving the course of Better Book Making in America by bringing to this country an exhibit of fifty books of English manufacture recently selected by the First Edition Club in London. The exhibit, and the current American selection are reviewed for our readers by Dr. H. Lehmann-Haupt of the Gutenberg Museum, the German authority on typography who is at present in this country.

Through the courtesy of the New York Public Library, the English collection is on display at 42nd Street, where it can be studied in comparison with the American books selected by the American Jury.

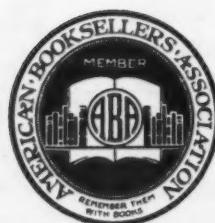
The New York Library and, in fact, most of the large libraries of the country have been very active in giving the Institute hearty cooperation in making these exhibits effective.

Breaking of Releases

ALONG necessary comment on a too prevalent habit of breaking of releases has been made by John Clair Minot in the *Boston Herald*. Says Mr. Minot, "Someday, we fondly hope, the publishers will unite in refusing to send advance review copies to those newspapers which persistently and wilfully refuse to respect the release date. Some of the New York newspapers are notorious offenders. The practice of printing reviews before a book appears is exasperating to the prospective buyer. It is most embarrassing to the dealer. His explanations do not satisfy. The customer has read the review. Therefore he believes that the book is out and that the dealer lacks enterprise in not having it on his counter. The premature review serves no good purpose and causes only confusion and trouble. It is the sorriest and least defensible sort of "scoop." The publishers protest and threaten, but they decline actually to take the step that would end the unethical practice."

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Association Activity



DEPARTMENTAL

Ellis W. Meyers

Executive Secretary of the American Booksellers' Association

35 East 20th Street, New York City

A TRADE association, to be effective, should have an office that may be used as a headquarters by members and as a source of information and aid of all kinds. The A. B. A. executive office has endeavored to build up a series of departments to which booksellers may refer so that each retailer may have the advantage of having a New York office. Booksellers in all parts of the country have found that these services have made their membership in the organization more valuable.

Employment Bureau

EMPLOYMENT BUREAU: Many applications for jobs of all sorts have been received, and the applicants placed in suitable positions. Lately there have been more positions than people. We have several good openings for those who want to work.

Information

INFORMATION: The executive office has made many contacts that enable it to get information on almost any subject under the sun. Sometimes a lengthy investigation is necessary, but we invariably find the correct answer if it can be found.

Advertising

ADVERTISING: The mat service and national advertising campaign (the latter to be tested this fall) are not the only things done in the way of advertising. Booksellers have consulted the office with regard to advertising problems, and special advertising material has been prepared for several of the members. This included broadsides, letters, and lending library jackets.

Shipping

SHIPPING: The Clearing House continues to serve the membership and to save money for booksellers. Problems of shipping have been solved for booksellers and publishers. The Consolidated Warehouse is growing and some day may develop into a Book Building, housing all of the shipping departments of the publishers. The saving due to the organization of such a building would pay for a really big national advertising campaign.

Trade Practice

TRADE PRACTICE: Every effort is made to arrange for a closer harmony in the trade. The executive office is sincere in its attempts to have booksellers and publishers maintain the written and unwritten codes of good trade practice. From its experience of four years it is devising a plan that may prove effective in the development and maintenance of good practice and harmonious cooperation between publisher and bookseller. The preliminary work will be done this year, and it is hoped to present this new idea to the convention when it meets next May.

Service

SERVICE: Theoretically a trade association is a service station for its members. The work that it does should be done because it is necessary. Few things are essential to every member, but everything should be of value to some. The only thing that can effect an association's growth is the lack of support of the industry—and that is usually due to a lack of understanding of the aims of the organization.



A Southern Book Department

The Davison, Paxon Company in Atlanta Have Developed an Admirable Book Section in This Key City of the Southeast

THE book department of the Davison, Paxon Co., Peachtree and Ellis Streets, Atlanta, Ga., is well-planned to meet the various requirements of the department store and the book section. The shelves are low enough to allow the openness a department store demands and yet the section devoted to literature preserves a unity that is important. The books are accessible and yet so carefully arranged that they are not overwhelming to the customer who has a difficult time making up her mind. Department store architects have been trying to avoid the round columns which are obviously there only as supports for the building, and the octagonal columns with their graceful capitals in the Davison, Paxon Company seem to solve the problem. The glass cases built about the columns

help to preserve the unity of the department while providing protected display space for Bibles, finely-printed books and poetry. Bernard Pincus is buyer for the department. Though a Macy store, Davison, Paxon does not cut prices.

The importance of this department is greater than at first might be realized. Atlanta is a key-city of the southeast and as such, travelers and buyers pass through it and are influenced by the attractive and effective arrangement of the department. Its influence is as important as that of the literary critic stirring the reading interests of his readers, for a well-planned and equipped book department and bookstore must meet the uncertain book-buyer at the half-way mark to which the critic has brought him.

English Booktrade News

From Our London Correspondent

Mr. Bennett and Publishers' Advertisements

WRITING in the London *Evening Standard* Arnold Bennett says: "It can be said with assurance that the advertising of books has greatly improved since the seventies. Also that the improvement has been largely due to the animadversions of critics. The majority of the publishers do now describe their wares. In the seventies they would not stoop to the description. Indeed the startling thing was that they stooped to advertising at all. Publishers today are being urged to describe not only their wares, but the authors of their wares. And they obstinately will not do it, or they will do it only rarely and with reluctance."

Advertising

In further reference to publishers' advertising, in the current *Now and Then* some general comments on publishers' advertising are printed. A large business can spend a lower percentage on advertising in relation to turnover than a small one. . . . It is essential that those in charge of advertising should believe in the power of advertising. . . . If there is belief in advertising, the copy is likely to be effective. . . . Book advertisements should be newsy, and an opinion by a reviewer who has a following should be broadcast on the instant. Compared with American publishers, the English publisher fails mainly in the preparation of his copy. The copy used in America is much more meaty than English copy.

Luncheon to Mr. Rymer

A farewell luncheon was given to Mr. Fred J. Rymer, who is giving up his position as managing director of Messrs. Sampson, Low & Co. to go to Canada to settle there with his sons and daughter. It was a great gathering, many publishers, booksellers and authors being there to do honor to their old friend, Mr. Rymer. Mr. Braybrooke of the R. T. S. was in the chair, and among the speakers were H. E. Alden, President of the A. B. of

Great Britain and Ireland, Mr. Roy of Smiths, Mr. Hollands of John Murray, and Mr. Hocking, the novelist.

British Secretary for India

It may interest readers of the *Publishers' Weekly* to know that the new Secretary of State for India is the Rt. Hon. Wedgwood Benn, who is the brother of Sir Ernest Benn. Captain Benn had a distinguished career during the war, and was decorated with the Distinguished Service Order, as well as the Distinguished Flying Cross. It is nearly 25 years since Captain Benn was associated, in any capacity, with Benn Brothers. But, of course, he retains a considerable financial interest in the business.

Book Thieves in Paris

Thefts from booksellers' shops in the Latin Quarter in Paris are becoming frequent, so we hear, and some of the shopkeepers are organizing a private detective service to try to put a stop to them. The thieves change their methods, but at present they are working in couples.

Messrs. Foyle

Gilbert H. Fabes, manager of the rare book department of W. & G. Foyle, Limited, is writing the history of this famous bookselling firm, which always has a stock of over one million volumes. The work should be very interesting. No date has yet been fixed for publication. Mr. Fabes has finished another work entitled "Modern First Edition Points and Values."

A New Library

Every now and then we get a new line of cheap reprints. Word has just reached us that Messrs. Hutchinson are planning a fresh series which will commence their career this month. We are gradually getting back to pre-war conditions, for this series will be issued at one shilling net. It will include reprints of the firm's best sellers, such as Ethel M. Dell, Edgar Wallace, Rafael Sabatini and Michael Arlen. The books will be bound in cloth.

Boston Booktrade News

Dale Warren

B. K. HART, the all-knowing literary editor of the Providence *Journal*, sends me the following items of Providence news:

"The R. L. James Book Company of Providence, which, with its predecessor, Gregory's Book Store, was quartered for many years at 116 Union Street, has removed to No. 83 Weybosset Street.

"The Preston & Rounds Company, one of the old landmarks of lower Westminster Street, having been forced to vacate the old Franklin building at No. 98, where a modern office building is to be erected, have established themselves at 49 Exchange Place, facing the famous Mall.

"Mrs. Helen N. Bradley of the Booke Shop, 4 Market Square, has returned from Italy and the Mediterranean.

"A bright young Jewish gent who is now in the hoosegow, lately caused a large flurry in the Providence book-trade by buying nice big shiny de luxe editions from all the bookstores on credit, and selling them while they were still hot to the secondhand stores. He also looted cash boxes as a sideline. Ask Mrs. Bradley."

* * *

Not to be outdone by the banning by the police of *Scribner's Magazine*, running Ernest Hemingway's "Farewell to Arms" in serial form, the customs authorities after their recent excitement over Voltaire's "Candide" have held up a shipment of French books consigned to the Shoenhof Book Company. The volumes include works by André Gide, Louis Dumur and Roschilde.

* * *

Richard Hughes, whose "Innocent Voyage" is one of the most popular summer titles in Boston, was here a short while ago and under the energetic supervision of Helen McGlade of the Atlantic Monthly Bookshop was properly introduced to a number of booksellers and editors. Among those who welcomed him at a luncheon at

the College Club were Edward Weeks of the *Atlantic*, John Clair Minot, literary editor of the *Herald*, Dorothy Gilman of the "Transcript," Harford Powel, Jr., Bertha Mahony, manager of the Bookshop for Boys and Girls, and R. N. Linscott of Houghton Mifflin Company.

* * *

Perry Walton, who has an enviable reputation as a printer and book-maker, has just issued in a handsome limited edition "Paul Revere's Own Story," a volume which takes its place in the very forefront of Revere bibliography. The binding is in blue and buff to match as closely as possible the colors of the continental army.

* * *

After covering ten thousand miles in the South and West, Charles R. Brockmann brought his famous Bookmobile to Boston. Parked in an easily accessible spot near the State House, the Bookmobile received many visitors who were introduced to the latest inventions in reference books and library supplies by Mr. Brockmann and his assistant.

* * *

Edwin Francis Edgett, literary editor of the *Transcript* has resumed his radio book reviews which were given last winter over WBET. The new station is WNAC and Mr. Edgett is heard for a fifteen minute period each Wednesday at 7:45 p.m.

* * *

The list of Boston bookstores receives a unique addition in the library-bookshop which Howard E. Marston has just opened at 25 Fayette Street. An alley courtyard has been transformed, as one frequenter observes, into "a place where a bookish soul may go, choose a book, and read it indoors or out in surroundings free of the rigid silence and cold virginities of a public library." In the garden behind the house tea, sandwiches and light refreshments are served to customers who care to linger there day or evening.

In the Bookmarket



New Colophon of
the Macaulay Co.
for its Mystery
Stories.

FROM Surrey, Frank Swinner-ton writes us that "The Innocent Voyage," Richard Hughes' American success, is to appear in its native country under the rather more colorful title "High Wind in Jamaica" (title of the first chapter when it

appeared in *The Forum* this winter before publication), and is first of all to be serialized in Desmond MacCarthy's monthly review, *Life and Letters*. *

We have often wondered what happens to those intrepids who dare to ride the mails with pamphlets on *Sex* and other matters only privately respectable. The postponement of Mary Ware Dennett's "Who's Obscene?" by the *Vanguard Press* puts us off until October. The book is a story of "what happened then" when the author sent through the mails her pamphlet "The Sex Side of Life." *

Married: Eugene O'Neill, playwright and one-time husband of Agnes Boulton O'Neill, to Carlotta Monterey, actress, in Paris on July 23rd. *

The fame of Sarah Gertrude Millin's novel "The Fiddler" (*Liveright*) has already spread unto the realms of Hollywood. At present three motion picture companies, as well as two theatrical producers, are negotiating for producing rights on the book. *

General John McAuley Palmer, Assistant Chief of Staff of the A. E. F., and *Doubleday, Doran's* military biographer ("Statesmanship of War"), is writing a life of Baron von Steuben, the famous German tactician who was directly responsible for the training of the American army during the Revolution. *

The "refusal of admission" function of the Customs is again responsible for a withdrawal from publication. *John Day Company* is the latest victim with the "Life and Uncommon Adventures of Captain Dudley Bradstreet." *

In November, New York will have its chance at a now much discussed play in England. At that time Arch Selwyn brings John Galsworthy's "Exiled" to America, in association with Charles B. Cochran and "possibly another well-known American producer." *

Miss Joan Lowell, that accomplished traveler, shortly sets forth on her next expedition. To "The Sea-Coast of Bohemia" goes she, attended by Christopher Morley, High Mogul of that Hoboken Kingdom. Miss Lowell's ship is a play, written by Miss Lowell, title unannounced (we have a dark suspicion that it will be "Joan Lowell"), with Miss Lowell in the leading role. Mr. Morley's name, we understand, is still Mr. Morley. Also, he is not the villain. *

One of the sea's most fascinating and baffling mysteries again appears as a subject of hot discussion with the publication of Laurence J. Keating's "The Great Mary Celeste Hoax." In November, 1872, the "Mary Celeste," owned by J. H. Winchester, set sail from New York harbor, with a cargo bound for Genoa. A month later she was sighted east of the Azores by the barkentine *Dei Gratia*, running before a brisk wind with all sails set, but seemingly without a helmsman. Investigation disclosed that the entire crew was missing. No one knew where or why. Many had one theory or another. Mr. Keating's recent theory, based presumably upon information from a man who declared that he was cook on the fatal voyage, is being challenged by one Mrs. Priscilla Shelton, of New Haven, Conn., whose brother was mate of the "Mary Celeste." Mrs. Shelton declares that Mr. Keating is himself the victim of a hoax. The book is to be published by *Houghton Mifflin Company* on August 9th, in an edition imported from the London publisher, Heath Cran-ton. *

Woolworth Stores will turn publishers in October with four magazines to peddle for a dime. That the Producers of Quantity will be the most prominent advertisers appears rather obvious. But then, that is the function of Quantity. *

In and Out of the Corner Office

S. A. EVERITT, vice-president of Doubleday, Doran & Co., and actively connected with Mr. Doubleday since the organization of the business, has withdrawn on August 1st from his executive work at Garden City though he will keep in touch with affairs and will retain his stock in the corporation. In the quarter century and more during which the Doubleday organization has been growing, with its variety of magazines and its trade, educational and subscription books, and its growing chain of bookstores, Mr. Everitt has played a conspicuous part in developing new methods and entrenching the old. He is widely known and highly regarded throughout American publishing circles. In the past few months, he has been kept away from business to a considerable extent by Mrs. Everitt's serious illness, but this has fortunately taken a turn for the

better, though there will be a long period of convalescence. ☙ ☙ ☙

Two reports about the screen rights of "All Quiet on the Western Front," are going the rounds. One has the book bought outright for \$20,000, the other has the book purchased on a royalty agreement. In either case Universal has bought it and Maxwell Anderson, one of the authors of "What Price Glory," is doing the dialog for the picture. The Film Guild in New York has been showing an imported film this week presenting Germany's side of the war. The lobby of the theater has been well supplied with bulletin boards showing German newspaper clippings about peace movements and student riots, as well as jackets of the Remarque book. The slogan on each board was : "See this picture and then read this remarkable book." No pun intended. ☙ ☙ ☙



—soaking in literature
for three cents a day

Mabel Ulrich's Book Shop in Minneapolis sends us the attractive circular reproduced above which was distributed to hotels and apartment houses to advertise the rental library

June 15th Inaugurates A New Policy for Our Loan Library

No deposits nor membership fees required.
Three cents a day for all the new fiction.
A summer charge service for out-of-town customers and vacationists.

Why Our Library is Unique

You invariably see something en route refreshing to your spirit—an exhibit of rare etchings, a lovely bit of pottery, some quaint jewelry, curios from Europe or from Mexico.

No stairs, no hot elevators.

Parking facilities far better than farther downtown.

Why Our Library is Good

A Wide Choice of the Newest Fiction, including mystery stories, psychological novels, the light-easy-to-read tales for a hot summer day.

A telephone service which notifies you promptly when the book you want is available.

Weekly lists on which you can check your favorites.

When it is too hot to play; when it rains; when you are lonely; when you are bored—

A BOOK Is The Answer.

The Cost of Publishing Paper Books

Editor, *Publishers' Weekly*:

YOUR editorial in the June 29th issue on the cost of paper binding raises some interesting questions. Unfortunately, you have chosen to speculate on costs rather than to find out the facts, and have made some gross misstatements.

Although you are right in claiming that the actual saving in paper binding as compared with the cloth is very slight, you are wrong in concluding that the book publisher must leave "much of the general expenses of finding the books and preparing the way for them in the hands of the publisher of the trade edition."

We publish only twelve books a year in the Paper Books, and yet we spend considerably more in editorial counsel, in scouting for new books, and in preparing manuscripts for the printer, than most publishers who publish ten to fifteen times as many books a year. As far as "preparing the way for them" is concerned, it seems inconceivable to me that any one aware of the large percentage of our income which is expended in advertising books to the general reader, can think any general publisher spends nearly as large a proportion in advertising his books to the public.

The economies of the book club plan are almost entirely the economies of large scale manufacturing. These economies should be so evident to any one acquainted with the book business, that it does not seem necessary to repeat them to you.

Whether paper books or cloth books will serve the American public better has nothing to do with these questions of cost. We could bind the Paper Books in cheap cloth binding for practically no differential in cost. We do not for two reasons. First, we believe that a good paper binding is very superior in appearance and in utility to a cheap cloth binding. The second reason is cultural. Most current books are not permanent acquisitions. They are important as spreaders of ideas, or enjoyable as current entertainment. Bulking them up and

putting them in heavy cloth bindings makes them less comfortable to read, and suggests a place for them on library shelves which in my opinion gives them a sacredness to which they are not entitled. A book should find its place in a reader's library only after he has read it and decided for himself that it fills a recurring needs sufficient to cause him to have it bound.

Sincerely yours,

CHARLES BONI.

[The points made in the editorial referred to were, *first*, that the saving by using paper binding instead of cloth is very small. Mr. Boni agrees with this. *Second*, that the Paper Books Club advertising is giving the impression to the public that by such a change in binding \$2.50 books can be sold for 50 cents. Of course, that is not the case and Mr. Boni now states that the club's economies are "almost entirely the economies of large scale manufacturing." This still does not give the full picture, as a new rate of royalty must be agreed upon at a fraction of the original.]

As to the overhead involved, the original publisher of "The Bridge of San Luis Rey," the Paper Book specimen book, had borne the expense of developing contacts with many authors before they found Wilder, as well as the expense of publishing his first book, "The Cabala." This overhead of publishing does not need to be charged to the paper edition.

As to the relative attractiveness of paper and cloth for binding, that is another matter and was not argued in the editorial. The paper edition of "The Bridge of San Luis Rey" is physically more attractive to us than was the cloth. It has about 60 per cent as many pages and yet has good type and liberal margins; it has good paper and yet bulks but half an inch. The story has 35,000 words.

Our editorial contention, we believe, still holds that the advertising arguments of the Paper Books Club is misleading the public as to the relative costs.—ED.]

Communication

DESCRIPTION RATHER THAN PROPAGANDA

Bridgeport Public Library and
Reading Room,

Bridgeport, Conn., July 24, 1929.

Editor, *Publishers' Weekly*;

I HAVE read with considerable interest the items on review copies which have been appearing in the *Publishers' Weekly*, and it occurs to me that it may be worth while to emphasize from another angle Mr. O'Brien's suggestion that, though review copies need requesting occasionally, the most beneficial thing that could happen would be for publishers to follow Mr. O'Brien's advice and "prepare their announcement lists in the spirit of the mail-order catalog rather than in that of the mining prospectus; that these lists should give evidence that their compilers had read the fable of 'Wolf! Wolf!' and had taken it to heart."

There are a few publishers whose announcements leave out superlative adjectives and tell truthfully why the book was considered worth publishing, but they are very few indeed. Librarians, critics, booksellers, teachers and the hundreds of the others who are anxious to place before their clients the published thought of the country are seriously hampered by receiving from the publisher publicity that has been "psyched" for the general public. My contention is that professional bookmen are entitled to something more than a string of superlatives, even though the blurb may be psychologically correct for newspaper advertising. The bookish individual has been fooled by those adjectives so many times before that he is likely to refuse to place a fair-sized order for a book until he can see a copy or can get a statement without adjectives from some reliable person who has seen it.

I believe that plain statements made by the publishers to the professional bookmen of the country in which are given the reasons for publishing their books, would increase a hundredfold the before-date-of-publication sale of really worth-while books.

Cordially yours,
ORLANDO C. DAVIS.

Foreign Advisors for Book-of-the-Month

A GROUP of six distinguished European authors has agreed to become advisors for the Book-of-the-Month Club according to current announcements giving the five American judges the advantage of advance news about significant books but not participating in the final decision. These authors are H. G. Wells and Arnold Bennett in England, André Maurois in France, Thomas Mann in Germany, Arthur Schnitzler in Austria, Sigrid Undset in Sweden.

"Our American judges are, of course, thoroughly in touch with the books published in this country. American publishers, authors and literary agents keep them completely advised. Heretofore, however, this has not been so true of foreign countries. In the past, it has often happened that books of great merit have not been introduced to American readers until years after they were written."

Of the 40 books which the Club have issued since 1926, 27 have been of American authorship and 13 of foreign. Galsworthy's "Silver Spoon"; Ludwig's "Napoleon"; Wells' "Meanwhile"; Lehmann's "Dusty Answer"; Montague's "Right Off the Map"; Kennedy's "Red Sky at Morning"; Maurois' "Disraeli"; Wright's "Deluge"; Shaw's "The Intelligent Woman's Guide to Socialism"; Salten's "Bambi"; Zweig's "Case of Sergeant Grischa"; Unset's "Kristin Lavransdatter"; Remarque's "All Quiet on the Western Front."

New Publishing House

OFFICES will be opened immediately by the Crown Publishing Company at 21 East 14th Street, under the editorship and management of Rene de Lombre. The company will concentrate on the publication of poetry in limited editions. The first publication now ready for distribution is "Chansons D'Amour" by André Tellier.

Book Club Adopts New Name

TO avoid confusion with other book clubs with somewhat similar titles, The Catholic Book-a-Month Club has changed its name to The Catholic Booklover's Guild, 1722 Arch Street, Philadelphia.

Obituary Notes

FRANK LOCKE

FRANK LOCKE, retired president of Hall, Locke and Company, died at his home in Boston, July 19th, at the age of sixty-eight. He was born in Cambridge, Mass., on August 18, 1861. He had been president of Hall, Locke, publishers of subscription sets of children's books, for many years. He retired five years ago due to ill health, and lived at his Back Bay home until his death.

CHARLES STONE

CHARLES STONE, for the past ten years the popular Southern representative of Samuel Gabriel Sons and Co., died suddenly in Lexington, Va., while enroute to Roanoke. Previous to his connection with the Gabriel firm, he conducted a retail business for a number of years under the name of Stone and Barringer Co. in Charlotte, N. C. He was fifty-five years old.

LEROY SCOTT

THE body of Leroy Scott, author, was recovered from Chateaugay Lake near Malone, New York, last Saturday. He had drowned the preceding Sunday while bathing. Scott had been actively engaged in furthering the new copyright bill that is now before Congress, and had taken an energetic part in the affairs of the Authors' League. He was fifty-four years of age, having been born at Fairmont, Indiana, May 11, 1975. His books include: "The Walking Delegate," "To Him That Hath," "The Shears of Destiny," "Counsel for the Defense," "No. 13 Washington Square," "Partner of the Night," "Mary Regen," "A Daughter of Two Worlds," "Children of the Whirlwind," "Cordelia the Magnificent," "The Heart of Katie O'Doone," and "The Trail of Glory."

Business Notes

CHICAGO.—William H. Naylor is no longer with the Methodist Book Concern, 740 Rush Street.

CINCINNATI.—The Baptist Book Rooms have moved from 7 to 25 West Ninth Street.

LOS ANGELES.—Miller M. Stewart has sold The Frog Pong Library, 1757 Cahuenga Boulevard, Hollywood, and is opening a new circulating library and bookstore at 6422 South Alverado Street.

MILWAUKEE.—Casanova has moved from 591 to 585 Downer Avenue. The branch at 230 West Water Street has been discontinued.

NEW YORK CITY.—Argosy Book Store, 45 Fourth Avenue has taken over the Rowfant Book Shop at 93 Fourth Avenue.

NEW YORK CITY.—A new shop will start business at 43 East 60th Street under the name of Elizabeth Drew, Book and Library Decorations. While carrying a stock of general literature, Miss Drew will feature books and periodicals relating to South America and will have antiques on display and for sale.

ONTARIO, CALIFORNIA.—Andrew's Book and Stationary Store has moved to 135 North Euclid Avenue.

SEATTLE.—Bon Marché has moved from 1419 Second Avenue to Pine Street and Fourth Avenue.

Periodical Notes

The name of *Children, The Parents' Magazine* has been changed to *The Parents' Magazine*. The policy of the publication will remain unchanged.

Beginning with the September issue of *The Hound and Horn* the words, "A Harvard Miscellany" will be removed from the title. This takes the magazine out of the "college classification" and is preferable since it has always been a national publication. The same Harvard men continue full ownership. The magazine is in its third year and in the last four months circulation has increased 72 percent.

Putnam to Distribute Air Craft Year Book

G. P. Putnam's Sons have been appointed distributors to the bookselling trade of the Air Craft Year Book, the official annual publication of the Aeronautical Chamber of Commerce of America. ♫ ♫ ♫

The Weekly Record of New Publications

THIS list aims to be a complete and accurate record of American book publication. Pamphlets will be included only if of special value. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

The entry is transcribed from title page when the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request, in which case word "apply" is used. When not specified the binding is "cloth."

Imprint date or best available date, preferably copyright date in brackets, is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated thus: [n.d.]

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q (4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo: 17½ cm.); T (24mo: 15 cm.); sq., obl., nar., designate square, oblong, narrow.

Adams, Herbert

Oddways. 307p. D c. Phil., Lippincott \$2
Action and mystery in the solving of a double murder.

Aesop's fables. 135p. il. (pt. col.) O [n. d.]
Phil., McKay \$1.50

Alcott, Louisa May

Little women; il. by Frances Brundage.
630p. D (Every child's lib.) [c. '29] Akron, O.,
Saalfield Pub. Co. 60 c.

Alexander, Elizabeth

The second choice. 340p. D (Copyright fiction)
[c. '28] N. Y., Burt 75 c.

Alexander, Elsie M.

Speedy, the fox; the story of the Fox family.
120p. il. (col.) D (Sunnybrook ser.)
[c. '29] N. Y., Burt 35 c.

Ames, Joseph Bushnell

The stranger from Cheyenne. 362p. D
(Copyright fiction) [c. '27] N. Y. [Burt] 75 c.

Aurelius Antoninus, Marcus, emperor of Rome

Marcus Aurelius Antoninus to himself; tr.
by Gerald H. Rendall. 210p. front. S (Cardinal ser.) '29 N. Y., Macmillan lea. \$2.50, bxd.

Avebury, Lord

The use of life. 215p. S (Caravan lib.) '29
N. Y., Macmillan \$1.40

Abstracts of theses; science series; v. 6. 386p. (bibl.
footnotes) O [c. '29] Chic., Univ. of Chic. Press \$3

Aids to the traveler in Spain, and recent additions to
the Spanish collections. 35p. S '29 N. Y., N. Y.
Public Library pap. apply

American law reports annotated; v. 61. 1607p. '29
San Francisco, Bancroft-Whitney buck. \$7.50

Atkinson, Frank H.

"Atkinson" sign painting up to now; a complete
manual of the art of sign painting. 370p. il. Q [c.
'29] Chic., F. J. Drake \$4

Baker, H. J., and Wilson, M. C.

Relative costs of extension methods which influence
changes in farm and home practices. 31p. (bibl. foot-
notes) il. diagrs. O (U. S. Dept. of Agri., technical
bull. no. 125) '29 Wash., D. C., Gov't Pr. Off.;
Sup't of Doc. pap. 10 c.

Bailey, E. H.

The pre-natal epoch; 2nd and rev. ed. 191p.
diagrs. O '29 Phil., McKay \$4

Berglund, Abraham, and Wright, Philip Green

The tariff on iron and steel. 257p. (bibl.
footnotes) diagrs. D c. Wash., D. C., Brookings
Inst. \$3

Bible

The Book of Proverbs; introd. and notes by
W. O. E. Oesterley. 381p. (bibl.) O [n. d.]
N. Y., Dutton \$6

Binyon, Lawrence, comp.

Golden treasury of modern lyrics. 380p. S
(Cardinal ser.) '29 N. Y., Macmillan
lea. \$2.50, bxd.

**Birmingham, George A., pseud. [James Owen
Hannay]**

The major's candlesticks. 334p. D [c. '29]
Ind., Bobbs-Merrill \$2

An Irish comedy re-introducing the Reverend J. J.
Meldon, most irrepressible of clergymen.

Blasco Ibáñez, Vicente

The Mayflower (Flor de Mayo); a tale of
the Valencian seashore; tr. by Arthur Livingston.
256p. D (Copyright fiction) [c. '21]
N. Y., Burt 75 c.

Bear, Firman E.

Theory and practice in the use of fertilizers. 348p.
il. O (Wiley agricultural ser.) '29 N. Y., Wiley \$4

Beck, James Montgomery

The political philosophy of George Washington;
address delivered in the House of Representatives on
February 22, 1929, in commemoration of the birth of
George Washington. 30p. O (House, doc. 611) '29
Wash., D. C., Gov't Pr. Off.; Sup't of Doc.
pap. 10 c.

Birtwistle, George

The principles of thermodynamics; 2nd ed. 177p.
(bibl. footnotes) diagrs. O '27 [N. Y., Macmillan]
\$2.60

Bishopp, F. C., and others

Cattle grubs or heel flies with suggestions for their
control. 22p. il. maps. diagrs. O (Farmers' bull. no.
1596) '29 Wash., D. C., Gov't Pr. Off.; Sup't of
Doc. pap. apply

Blyth, Will

Effective conjuring, for home entertainments and public platforms. 234p. il., diagrs. D [n. d.] N. Y., Dutton \$2.50
A well-known English magician explains many tricks whereby to mystify an audience.

Brackett, Charles

American colony. 218p. D c. N. Y., Liveright \$2.50
About a group of gay and very sophisticated young Americans, leading their own lives on the French Riviera.

Brown, Forman George

Spider kin [verse]. 94p. il. O c. Chic., Robert Packard & Co. bds. \$2

Browne, Sir Thomas

Religio medici, Letter to a friend, etc., and, Christian morals; ed. by W. A. Greenhill. 448p. S (Cardinal ser.) '29 N. Y., Macmillan lea. \$2.50 bxd.

Brush, Katharine

Night club. 298p. D '29, c. '27-'29 N. Y., Minton, Balch \$2

Short stories which have appeared in *Harper's*, *College Humor*, *Pictorial Review*, and other magazines.

Burton, Margaret Ernestine

Mabel Cratty, leader in the art of leadership. 256p. front. (por.) D c. N. Y., Womans Press \$2.50

A biography and selections from the letters and other writings of a leader in the Y. W. C. A.

Cadogan, Adelaide

Illustrated games of solitaire or patience; including American games; new rev. ed. 121p. il. D [c. '14] Phil., McKay \$1

Campbell, Helen L.

Story of little Jan, the Dutch boy. 100p. il. D (Children of the world ser.) [c. '05] Phil., McKay 75 c.

The story of little Konrad, the Swiss boy. 64p. il. D (Children of the world ser.) c. '03 Phil., McKay 75 c.

Story of little Metzu, the Japanese boy; rev. ed. 106p. il., map D (Children of the world ser.) [c. '05, '14] Phil., McKay 75 c.

Story of Wah Sing, our little Chinese friend. 64p. il. D (Children of the world ser.) [c. '06] Phil., McKay 75 c.

Carlson, George, comp.

Peter Puzzlemaker; a John Martin puzzle book for little puzzlers. no p. il. (pt. col.) O [c. '22, '29] N. Y., Platt & Munk bds. \$1

Carlyle, Thomas

Selections from Thomas Carlyle; ed. by A. H. R. Ball. 260p. D '29 N. Y., Macmillan \$1.40

Carr, Robert S.

The rampant age. 330p. D (Copyright fiction) [c. '27, '28] [N. Y., Burt] 75 c.

Chambers, Robert William

The drums of Aulone. 347p. D (Copyright fiction) [c. '26, '27] N. Y., Burt 75 c.

Craig, Mrs. Rose Marie

The eternal pilgrimage. 60p. D '29 Los Angeles, Austin Pub. Co. \$1.50

Chesterfield, Philip Donner Stanhope, 4th earl of

Letters of Lord Chesterfield to his son. 331p. (bibl.) S (Everyman's lib. no. 823) [c. '29] N. Y., Dutton flex. cl. 80c.

Christie, Grace, Mrs. Archibald H. Christie

Samplers and stitches; a handbook of the embroiderer's art; 2nd ed., rev. and enl. 160p. il. (col. front.) diagrs. O [c. '29] N. Y., Dutton bds. \$10

Clark-Kennedy, A. E., M.D.

Stephen Hales, D.D., F.R.S.; an eighteenth century biography. 268p. (bibl. footnotes) il. O [c. '29] N. Y., Macmillan \$6

With some account of his researches and the part he played in the development of the colony of Georgia.

Clarke, Rev. Maurice

Worship services for kindergarten and primary children. 55p. il. O [c. '29] Milwaukee, Morehouse Pub. Co. 60c.; pap., 49c.

Cory, David

The jumble book. no p. il. (pt. col.) O [c. '20, '29] N. Y., Platt & Munk \$1.25
Formerly published by George Sully & Co.

Craig, Mrs. A. E. R.

The beloved Rajah. 308p. D (Copyright fiction) [c. '26] N. Y. [Burt] 75 c.

Crawley, Alfred Ernest

Studies of savages and sex; ed. by Theodore Besterman. 309p. (bibl. footnotes) O [n. d.] N. Y., Dutton \$4.50

Davidson, T. L.

The murder in the laboratory. 253p. D [c. '29] N. Y., Dutton \$2

A young scientist is found in his laboratory, murdered by some poison. Who killed him and why? This story won second prize in the Dutton-Methuen Detective Story Contest, and is the Dutton mystery for August.

Davis, Robert Hobart

Bob Davis abroad! 340p. D '29, c. '27-'20 N. Y., Appleton \$2

A newspaper writer records the interesting things he has seen and done in many parts of the world.

De La Roche, Mazo

Jalna. 347p. D (Novels of distinction) [c. '27] N. Y., Grosset \$1

Deeping, Warwick [George Warwick, pseud.]

Roper's Row. 365p. D c. N. Y., Knopf \$2.50

The career of Chris Hazzard, a struggling young doctor, and his rise to fame, together with his personal drama.

Dickens, Charles

A Christmas carol; il. by Helene Nyce and Fern Bisel Peat. 249p. il. (pt. col.) O [c. '29] Akron, O., Saalfeld Pub. Co. \$1.75, bxd.

Dillon, Arthur Orison

The river of music [verse]. 72p. '29 Pomona, Cal., Prog.-Bulletin Pub. Co. \$2

Doak, Mary Ellice, and Doak, Henry A.

Sentence and paragraph technique. 307p. D c. N. Y., Prentice-Hall \$1.50

Colegrove, Louise Mae

Along life's highway [verse]. 40p. O [c. '29] Clinton, N. Y., Courier Press pap. \$1

- Duffie, Don Hastings, M.D.**
A book for us diabetics and our doctors. 120p. (bibl.) il. D c. South Lancaster, Mass., Author buck. \$1.50
- Elson, James Claude, M.D.**
Community recreation. 293p. (10p. bibl.) il. D (Social workers' lib.) [c. '29] N. Y., Century \$2.25
The author is professor of physical education in the University of Wisconsin.
- Ertz, Susan**
The galaxy. 395p. D c. N. Y., Appleton \$2.50
The life of Laura Deverell mirrors the modes and manners of London in the last fifty years.
- Evans, Gwendolen Mary**
The house in the Little Green Wood; a Mrs. Bunchy book; il. by the author. 71p. il. (col.) O [c. '28] N. Y., Warne bds. \$1.50
Mrs. Bunchy tells about the fairies who live in Brown Thatch.
- Fairlie, Gerard**
Scissors cut paper. 302p. D (Copyright fiction) [c. '28] N. Y., Burt 75 c.
- Fasten, Nathan**
Origin through evolution. 469p. il., maps, diagrs. O '29 N. Y., Knopf \$4; textb'k. ed., \$3
- Field, Eugene**
Fiddle-dee-dee, and other verses; il. by Helene Nyce and Shawn O'Rosson. 93p. il. (pt. col.) O [c. '29] Akron, O., Saalfield Pub. Co. \$1
- Franciscan Sisters of Christian Charity**
Religion teaching plans; ed. by Sister M. Inez. 255p. D c. N. Y., Benziger Bros. \$2
- Freeman, Robert**
What about the twelve? 176p. D c. Garden City, N. Y., Doubleday, Doran \$1.75
Human portraits of the Apostles.
- Galvin, Eileen H., and Walker, M. Eugenia**
Assemblies for junior and senior high schools; foreword by L. Thomas Hopkins. 367p. (bibl.) O [c. '29] N. Y., Professional & Technical Press, 420 Lexington Ave. buck. \$3.25
- Garry, Georgina, pseud.**
Lanes lead to cities. 401p. D [c. '29] N. Y., Dutton \$2.50
From lane to city in this story of the complicated love between men and women. The Dutton prize book for August.
- Girl Scouts, Inc., comp.**
The Girl Scout game book; rev. and enl. ed. 125p. D [c. '29] N. Y., Compiler, 670 Lexington Ave. bds. 65 c.
- Glasgow, Ellen Anderson Gholson**
They stooped to folly; a comedy of morals. 351p. D c. Garden City, N. Y., Doubleday, Doran \$2.50
-
- Debye, Peter**
Polar molecules. 172p. (bibl.) diagrs. O '29 N. Y., Chemical Catalog Co. \$3.50
- Facts about the structural steel industry.** 128p. diagrs. D c. N. Y., Amer. Institute of Steel Construction, Inc., 200 Madison Ave. pap. 50 c.
- Farr, Clifford Bailey, M.D.**
Outlines of internal medicine; for the use of nurses, premedical students and social workers; 5th rev. ed. 386p. il. (pt. col.) diagrs. D (Nurses text bk. ser.) '29 Phil., Lea & Febiger \$2.75
- International medical annual, 1929.** 575p. il. (pt. col.) '29 N. Y., Wm. Wood \$6

**Jenkins, Elizabeth Blaine, and Winslow,
Charles Edward Amory**

Stories of health and happiness. 163p. il. D [c. '29] N. Y., C. E. Merrill 68 c.
Health lessons for children in fanciful tales that they will enjoy.

Jewett, Martha

Hopi, the cliff-dweller. 72p. il. D (Children of the world ser.) [c. '09] Phil., McKay 75 c.

Johnson, Mary Hooker

The dean in the high school; a record of experience and experiment in secondary schools. 374p. (14p. bibl.) il. O [c. '29] N. Y., Professional & Technical Press, 420 Lexington Ave. buck. \$3.25

The author is administrative assistant and dean of Washington Irving High School in New York City.

Jones, Richard Foster, ed.

Seventeenth century literature. 423p. T (Nelson's Eng. readings, v. 3) c. N. Y., Nelson \$1

Justin, Margaret M., and Rust, Lucile Osborn

Problems in home living. 513p. (bibls.) il., diagrs. D (Lippincott's home economics texts) [c. '29] Phil., Lippincott \$2
The fundamentals of home-making.

Keating, Laurence J.

The great Mary Celeste hoax. 240p. il. (col. front.), diagrs. O '29 Bost., Houghton \$4

Keats, John

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- Light. Vernon, C. G. \$1.40
Macmillan

- Linda Lane's big sister. Lawrence, J. 75 c. *Barse & Co.*
- Little people's sound primer. Pratt-Chadwick, M. L. 60 c. *McKay*
- Little readers' first book for children. 75 c. *Platt & Munk*
- Little readers' second book. 75 c. *Platt & Munk*
- Little red hen. Pratt-Chadwick, M. L. 60 c. *McKay*
- Little women. Alcott, L. M. 60 c. *Saalfeld Pub. Co.*
- Luck of Dolorous Tower, The. Ward, E. M. \$2 *Warne*
- Major's candlesticks, The. Birmingham, G. A. \$2 *Bobbs-Merrill*
- Marius the Epicurean. Pater, W. 75 c. *Macmillan*
- Mayflower, The. Blasco Ibáñez, V. 75 c. *Burt*
- Mesquite Jenkins. Mulford, C. E. 75 c. *Burt*
- Miss Brown of X.Y.O. Oppenheim, E. P. 75 c. *Burt*
- Murder in the laboratory, The. Davison, T. L. \$2 *Dutton*
- Mushrooms of field and wood. McKenny, M. \$2 *John Day*
- Night club. Brush, K. \$2 *Minton, Balch*
- Oddways. Adams, H. \$2 *Lippincott*
- Origin through evolution. Fasten, N. \$4; \$3 *Knopf*
- Origins of the World War, The. Morrison, O. D. \$1; 68 c. *University Bk. Store*
- Our story reader; 2nd b'k. Kirk, W. H. 80 c. *Ginn*
- Outline studies in English literature. Martin, W. C. \$1.50 *Prentice-Hall*
- Overshadowed. Lörke, E. \$2.50 *Cape & Smith*
- Pan. Hamsun, K. \$1 *Knopf*
- Passionate rebel, A. Wynne, P. 75 c. *Burt*
- Peter Puzzlemaker. Carlson, G. \$1 *Platt & Munk*
- Pitfalls of the chessboard. Grieg, E. A. \$1.25 *McKay*
- Poetical works, The. Keats, J. \$2.50 *Macmillan*
- Pre-natal epoch, The. Bailey, E. H. \$4 *McKay*
- Principles of adolescent education. Owen, R. \$2.80 *Ronald Press*
- Problems in home living. Justin, M. M. \$2 *Lippincott*
- Puss in Boots. Pratt-Chadwick, M. L. 60 c. *McKay*
- Rampant age, The. Carr, R. S. 75 c. *Burt*
- Raw materials of industrialism. Killough, H. B. \$3.75 *Crowell*
- Red Riding Hood. Pratt-Chadwick, M. L. 60 c. *McKay*
- Religio medici. Browne, T. \$2.50 *Macmillan*
- Religion teaching plans. Franciscan Sisters of Christian Charity. \$2 *Benziger Bros.*
- Rights of woman, The. Godwin, M. W. 80 c. *Dutton*
- River of music, The. Dillon, A. O. \$2 *Prog.-Bulletin Pub. Co.*
- Roper's Row. Deeping, W. \$2.50 *Knopf*
- Rubaiyat of Omar Khayyam. \$2.50 *Macmillan*
- Samplers and stitches. Christie, G. \$10 *Dutton*
- Scissors cut paper. Fairlie, G. 75 c. *Burt*
- Second choice, The. Alexander, E. 75 c. *Burt*
- Secretary's handbook, The. Taintor, S. A. \$3.50 *Macmillan*
- Selections from Thomas Carlyle. \$1.40 *Macmillan*
- Sentence and paragraph technique. Doak, M. E. \$1.50 *Prentice-Hall*
- Seventeenth century literature. Jones, R. F. \$1 *Nelson*
- Sleeping cat, The. Ostrander, I. E. 75 c. *Burt*
- Some American medical botanists. Kelly, H. A. \$3.50 *Appleton*
- Spanish recognition grammar, A. Ransmeier, J. C. \$1.50 *Univ. of Chic. Press*
- Speedy, the fox. Alexander, E. M. 35 c. *Burt*
- Spider kin. Brown, F. G. \$2 *Robert Packard & Co.*
- Stories for little men and women. \$1.25 *Platt & Munk*
- Stories of health and happiness. Jenkins, E. B. 68 c. *C. E. Merrill*
- Story of little Jan. Campbell, H. L. 75 c. *McKay*
- Story of little Konrad, The. Campbell, H. L. 75 c. *McKay*
- Story of little Metzu. Campbell, H. L. 75 c. *McKay*
- Story of Wah Sing. Campbell, H. L. 75 c. *McKay*
- Stranger from Cheyenne, The. Ames, J. B. 75 c. *Burt*
- Studies of savages and sex. Crawley, A. E. \$4.50 *Dutton*
- Swiss family Robinson, The. Wyss, J. D. \$1.50 *McKay*
- Tariff on iron and steel, The. Berglund, A. \$3 *Brookings Inst.*
- Teaching for Christian living. Vieth, P. H. \$1.50 *Bethany Press*
- Texas history movies. Rosenfield, J. \$2.50 *Southwest Press*
- They stooped to folly. Glasgow, E. \$2.50 *Doubleday, Doran*
- Three bears, The. Pratt-Chadwick, M. L. 60 c. *McKay*
- Three little kittens. Pratt-Chadwick, M. L. 60 c. *McKay*
- Three pigs, The. Pratt-Chadwick, M. L. 60 c. *McKay*
- Through merrie England. Stevens, F. L. \$2.50 *Warne*
- Toward's comments on the Psalms. Troward, T. \$2.50 *McBride*
- Unsought adventure. Kennedy, H. A. \$2 *Louis Carrier*
- Use of life, The. Avebury, Lord. \$1.40 *Macmillan*
- What about the twelve? Freeman, R. \$1.75 *Doubleday, Doran*
- Wild money. Tilden, F. 75 c. *Burt*
- Wolf woman, The. Stringer, A. 75 c. *Burt*
- Wonderful visit, The. Wells, H. G. \$2.50 *Dutton*
- Worship services for kindergarten and primary children. Clarke, M. 60 c.; 49 c. *Morehouse Pub. Co.*

Old and Rare Books

Frederick M. Hopkins

IT was expected that the sale of manuscripts at Sotheby's in London on July 29 would be the star event of the season and the large attendance at the sale was not disappointed. When the Bedford Book of Hours was offered bidding was very spirited. Gabriel Wells, of this city, ceased bidding at \$135,000 and thereafter an unknown woman and a representative of Bernard Quaritch continued the contest until the manuscript was knocked down to the English bookseller. The Luttrell Psalter, a famous manuscript of the Psalms, was withdrawn and it was reported that a private benefactor had paid \$133,800 for it and the British Museum will be allowed a year to raise the money for its purchase. The eleven manuscripts from the library of the late Sir George Holford brought \$66,760. The gem of the collection was a profusely illustrated French "Bible History and Lives of the Saints" of about 1300 which was bought by the Rosenbach Company for \$38,000.

ABRIEF cablegram from London brings the information that the sale at Sotheby's, in London, on July 22, 23 and 24 resulted in lively competition and many new high records. The autograph letter signed by General Washington, written to John Paul Jones from Philadelphia July 22, 1787, mentioning Lafayette, Rochambeau, and Castellux, accompanying a packet entrusted to Jones's care, apparently hitherto unknown, and with one other letter to Paul Jones recorded, brought \$4,600, the record price for a Washington letter in London. Boswell's "Life of Johnson," 2 vols., old calf, gilt, London, 1791, first edition with the extremely rare cancelled leaf dealing with conjugal fidelity (Vol. II,

Pp. 301-2) from the Duke of Roxborough's library, the second copy with the cancelled leaf to be offered at public sale, brought \$6,100. Both of these items were bought by Maggs Brothers, London rare book dealers.

THE London book sales have been continued into August and no announcement of the end of the season has yet reached us. The high prices which rarities have been bringing are doubtless responsible for the lengthened season. On July 29 to August 2 inclusive, selections from nearly fifty consignments, containing 1766 lots were sold at Sotheby's, including fine sporting books with colored plates, finely bound English sets, books with presentation inscriptions by Matthew Arnold, Robert Browning, C. L. Dodgson, Oscar Wilde; early works by John Galsworthy, Rudyard Kipling, Thomas Hardy, and George Bernard Shaw; first editions of Scott's "Waverley" and "Guy Mannering," Fielding's "Tom Jones," Smollett's "Roderick Random," Swift's "Gulliver's Travels," and Sterne's "Sentimental Journey"; and books from the library of William Collins. The sale seems to have been made up to meet the popular demand of English and American collectors and we are sure to hear of new high records.

IT is reported that sixteen books have been discovered in the home of a descendant of Betty Washington, sister of General Washington, all of which once were a part of the ancestral libraries of the Washington, Lewis, Lee, Grimes and Fitzhugh families and one of which, "On the Duties of Man," is inscribed with the names of Colonel Augustine Washington, father of

George Washington, and of Colonel Thomas Lee, founder of Stratford Hall. The books were found by Mrs. Catherine Lewis Knox-Gore, great-great-great-granddaughter of Betty Washington, at her farm, Echo Dell, 23 miles from Fredericksburg, Va. Henry Woodhouse, president of the Aerial League of America, was notified and he has taken the books to Washington for further examination. Mr. Woodhouse was the purchaser of the family papers of Betty Washington, discovered last January at the home of Mrs. Frank Taylor, a sister of Mrs. Knox-Gore.

MORE BOOKS, the Boston Public Library monthly, in its July issue publishes for the first time the preface to the "Bay Psalm Book" from the original manuscript draft by Richard Mather. This is one of the manuscripts in the famous Prince collection, now in the library, and consists of twelve pages of which nine are covered with writing. In the upper corner of the first leaf is written "for my reverend brother Th. Shepard." The recto of the first sheet and the verso of the sixth are blank. The last sentence reads: "And so goe on in shewing what other things have been attended to in this Translation according to the Letter which was read at Dorchester." This translation of the Psalms from the original Hebrew was undertaken by the New England divines as early as 1636. It was an attempt to adhere to the original more closely than the Ainsworth translation of 1612 or that of Sternhold and Hopkins published in 1549. "Thirty pious and learned ministers" undertook the task, but no one knows the part which each performed. The greater part of the work, however, was done by John Eliot and Thomas Welde, pastors at Roxbury. In spite of the admonition of Reverend Thomas Shepard of Cambridge to write smooth verse, the translators produced a very poor set of verses. They appeared rather proud of this however, writing: "Let no one think for the meeteres sake we have taken liberty or poetical license to depart from the true and proper sence of David's words in the Hebrew verses." The first edition of the "Bay Psalm Book" was published in Cambridge in 1640 in an edition of 1,700 copies, ten of which have survived. Two of these are in the Boston

Public Library. In the printed book the preface occupies twelve pages. No name of the author is given in the book, but the original manuscript of the preface shows that it was the work of Richard Mather. The printed preface contains only about two-thirds of the matter in the manuscript. The manuscript is printed in full in *More Books* and there is a full-page facsimile of the first page in Mather's clear and legible handwriting.

THE English publishers are constantly mindful of the collector, not only in the making of new books, but quite as frequently in their reprints. The next addition to the series of Constable Classics will be Captain Marryat's "Peter Simple," in a limited edition, with an introductory essay by Michael Sadlier and a note on the life and work of R. W. Buss, who illustrated this tale in 1837, just as he illustrated "Jacob Faithful." Only twelve of Buss's drawings were reproduced in the three volume edition of 1837, but he left nine more in various stages of completion. These are now being issued for the first time, together with the original dozen and a photogravure portrait after John Simpson.

WILBUR C. Abbott's "Bibliography of Oliver Cromwell" is promised for the autumn by the Harvard University Press. This is the first attempt to bring together in anything like complete form, a list of the material relating to the great Protector, and provides a guide of peculiar interest and importance to Cromwellian history. Including some thousands of titles and a portrait list, full index and cross references, and a reproduction of a hitherto unknown portrait of Cromwell, painted from life, it forms a unique contribution to historical literature of the Puritan Revolution, and an invaluable guide to the great mass of literature which relates to Cromwell's career, character and times.

DELEGATES to the World Congress of Librarians, which included those from the leading libraries of this country, among them, Herbert Putnam, librarian of the Library of Congress, Andrew Keogh, librarian of Yale University and president of the American Library Association, and

William W. Bishop, librarian of the University of Michigan, are reported to have had a most enjoyable time when they visited the monastery founded by St. Benedict, 1400 years ago. During the Middle Ages, when libraries were being sacked and burned, the Benedictine monks of Monte-cassino patiently copied immortal works and preserved literary treasures that otherwise would have been lost forever. Among such priceless books are "The Golden Asse," the "Metamorphoses" of Apuleius, the "History and Annals of Tacitus," Cicero's oration, "Pro Cluentio," and his essays, "Republika" and "About the Laws," and others, and Ovid's "Fasti." The oldest grammar in history was preserved by the Benedictines. Upon this all grammars were in part based. Original works of the Church included the writings of St. Jerome, St. Augustine, St. Cyprian and St. Ambrose. The Benedictines were the collectors of their time and their service to posterity has been of the most far reaching importance and value.

THE Polish patriot, Count Titus Dzialynski, purchased in Paris in 1822, according to tradition from Napoleon's St. Helena doctor, Antommarchi, an album of Napoleonic manuscripts. Dzialynski was an ardent Bonapartist, son of a man who had given Napoleon support and service. Though in the early twenties at the time, he was not lacking in good judgment. Before concluding the bargain, he took the documents to his father's friend Maret, Duc de Bassano, who gave him, in his own name and in those of Montholon, Fain and Monnier, a certificate of their authenticity, which Dzialynski put in his album. He then deposited it in his castle at Kornik, where it was forgotten for a century. In 1925 the estate passed into the hands of the Republic of Poland. The manuscripts have now been published in Warsaw, in a limited edition of great beauty. Many of the documents have been reproduced in facsimile and the accompanying text is in French and Polish. The volume is one that the collector of Napoleona will covet.

THE Centaur Book Shop has made another addition to its admirable series of bibliographies of modern authors, "Ambrose Bierce, a Bibliography," by Vincent Star-

rett. This bibliography is well arranged chronologically in four parts: full collation of books by Bierce; a list of contributions to periodicals by him; studies and reviews of Bierce in books and pamphlets; and similar articles in periodicals. Much of Bierce's writings were journalistic and of ephemeral interest. His personality and unusual literary career will always have elements of fascination for a few. His mysterious disappearance in Mexico fifteen years ago adds another element of strangeness that enshrouds his life.

LUTHER A. BREWER of Cedar Rapids, Iowa, has privately printed "The Joys and Sorrows of a Book Collector" in an edition of 300 copies, and any Leigh Hunt collector that chances to get it will be happy. It is said that Mr. Brewer has the finest Leigh Hunt collection in existence. In this volume he tells of his successes and failures in bringing the writings of this author and material relating to him together. For the first time he prints letters which Hunt wrote during his association with Byron, Keats, Shelley, and others of the circle of this trio. He also describes some rare Hunt items that have escaped the attention of bibliographers.

Catalogs Received

Bibliografia; general espanola e hispanoamericana. (No. 6.) Camaras Oficiales del Libro, Madrid, Spain.

Bibliotheca Asiatica et Africana, part 5. (No. 521; Items 800.) Maggs Brothers, 34-35 Conduit Street, London, W., England, and Paris, France.

Books about books; railways; and medicine. (No. 75; Items 670.) Grafton and Company, 51 Great Russell Street, London, W. C. 1, England.

First editions of modern authors. (No. 13; Items 949.) Bertram Rota, 76a Davies Street, London, W. 1, England.

First editions of well known books. (No. 43; Items 804.) R. Fletcher Ltd., 23 New Oxford Street, London, W. C. 1, England.

Galsworthy and Shaw first editions. (No. 18; Items 95.) The Argus Book Shop, 333 Dearborn Street, Chicago, Ill.

Illuminated, literary and historical manuscripts and rare books. (No. 270; Items 299.) Myers and Company, 102 New Bond Street, London, W. 1, England.

Out of print books. (No. 159; Items 633.) John Buchanan, 2 Gate Street, Kingsway, London, W. C. 2, England.

Prints and pictures suitable for framing or extra illustrating. (No. 251; Items 303.) The Shepard Book Company, 408 South State Street, Salt Lake City, Utah.

Rare and choice books. (No. 34.) Parker and Son, Ltd., 27 Broad Street, Oxford, England.

Second-hand books. (No. 399; Items 1557.) Thomas Thorp, Strathfieldsaye, Guildown Road, Guilford, England.

Seventeenth century books; ornithological works bound in full morocco; water color drawings by A. J. C. Hare. (No. 815; Items 1164.) Henry Sotheran Ltd., 43 Piccadilly, London, W. 1, England.

BOOKMAKING

A Monthly Department

English and American Bookmaking

As Seen by a German Book Lover

Dr. H. Lehmann-Haupt
of *The Gutenberg Museum, Mainz*

I

AMERICAN BOOKMAKING

THE American institution of the "Fifty Books" seems not only to serve the whole booktrade as a very valuable help towards controlling the standard of production, but, in another direction, its importance must be appreciated. It forms an excellent opportunity for every interested stranger to learn what is going on in printing in this country, thus saving time and trouble and, at the same time, offering a valuable guide to what is considered reasonable as well as beautiful.

On the technical side of arranging exhibits I found effort being made to overcome the narrow limits inevitably arising from showing books in glass cases, by putting in more than one copy and each time opening at a different page. Still, the student may desire to see even more than can be reasonably asked for under the circumstances and will not be easily satisfied. He may, for instance, wish to study the arrangement of an index as well as the title-page and text, or to enjoy more than just

one design of an artist he has taken an interest in, in a word he may desire to make friends with a book as a whole. This, by the way, seems a good reason, why that newly established type of book collectors which is satisfied in the possession just of a proof-sheet or a prospectus of a fine piece of printing is really a very harmless creature, not worth the booksellers' suspicion, not only because even the finest printed book wants reading occasionally, but because many of the very finest products of the press do not unveil their charm until they are actually touched with care and attention by turning over and reading the pages.

I have therefore to pronounce my thanks to Blanche Decker, secretary of the American Institute of Graphic Arts, by whose courtesy I was in the position after the closing of the exhibition to handle the volumes at leisure.

There is no doubt of the impression that this survey makes upon the average educated European, hitherto very little if at all



A "Best-Seller"

WHEN a publisher attracts thousands of new readers through a "best-seller," this great group is not an asset to the house if the book is weak physically, a poor specimen of manufacturing. A shabbily constructed volume reflects upon its imprint—emphasizes a deficiency.

A well-made book in the hands of your authors, other authors, critics, and booksellers heightens their opinions of your imprint—and they talk about it.

And, when your "best-seller" *strikes*, it is well to have the responsibility for every bookmaking operation concentrated under one roof—it makes for rapid delivery of repeated reprints, with no chance for alibis.

J. J. Little & Ives Company

Book Designing : Composition : Electrotyping : Printing : Binding

425-435 EAST 24TH STREET, NEW YORK, N. Y.

acquainted with American book production. What he actually sees, is exactly the opposite of what he expected; chiefly, because he will find nothing which according to his idea he would have liked to call "typical American."

He will be first aware of many examples of what is here called "Period Printing." There is the reflection of early German printing in the use of Rudolf Koch's "Bible Gothic" type for an edition of "John Maundeville's Voiage," of the Italian Quattrocento in the printing of "Vita de Sancto Hieronymo." There is the adaptation of Shakespearean calligraphie for the title-page of "Elizabeth and Essex." The arrangement of Dutch 17th century lithurgical printing is remembered in the "Psalms of David," the mathematical construction of 18th century title-pages finds its use in the edition of James Boswell's documents, and a whole family of title-pages recalls the good old days of 1840-1860. This far-advanced mastership of historical forms, that is to say the purposely performed use of the characteristic features of each epoch is at first sight a surprise. It seems a case in which consciousness of a handicap has in due course become the very training-master towards outstanding fitness in that very field. The impressive result of this mastership of European art history gives an opportunity for interesting observations.

We are aware of the fact, that the products of the historical epochs since the invention of printing have been of very different kinds and that, as in literary and artistic activity, typography has had good and bad times. This is the reason why nobody as a matter of principle should question the use of historical inspiration, but should in every single case examine the result without preoccupation. At the outset it should be asked which epoch has been aimed at in the specific case. This will usually have been suggested by the subject of the book to be printed. Here the fact is a matter of importance, whether you are reprinting an original piece of writing composed in the bygone period, or whether a modern author in the language of the twentieth century has used the source of passed ages. In the latter case the danger is much greater of being laughed at for the use of melodramatic decoration instead of arousing the spirit of the time throughout the pages of

the book. Also, in handling the original writing of an author of the past, it will become evident that not every period can be so successfully translated into modern typographic terms, as the eighteenth century Classicism, which since the innovation of modern book art at the beginning of this century has even drawn within its boundaries, the design of current books on current subjects. Apart from this, as I have noticed before, there seems to be a remarkable inclination towards the style of the early nineteenth century, up to about the sixties. And in this group are, perhaps, the finest specimens of "period printing," like "Around the Horn in '49," "Foreshadowings of Smith College," "The Confederate Privateers" and "Thomas Hardy." Lovely not because the typographic manner of those days has been as closely imitated as possible, but because the results have been brought about with modern means.

It may be of interest to hear, that among the "Fifty Books" there is a whole group, which as such is hardly to be found in Germany. I mean the books on club and country life, hunting and the noble sports, whose typographic taste, exclusive and traditional as it naturally is, means likewise a new experience to the foreign observer.

On the question of illustrations let me once more speak to the average educated European with an interest in book design. Again he will meet something very different from what he expected. His ideas of America are gathered, for the most part, from films, some good, some poor, and are full of impressions of miracles of new world architecture, of the speed of business life and openness of character and manners which lead him to a somewhat fantastic picture of illustrated books in America, where, in sharply contrasted black and white woodcuts may be pictured the adventures of modern creatures in a fairy tale world of engines and machines among a strange mixture of human races, an association probably suggested by the work of that excellent European woodcutter, Franz Masereel. But the witty grace, the charming elegance and the truly typographic flavor of a Rockwell Kent will be a surprise, and also the quality and refinement of a work like the "Scarlet Letter" must appeal to his idea of really "graphic" illustration.

It seems easy to understand that in the field of book printing "modernism" has as yet not had much to say. In its behalf even Europe, excepting jackets and book covers, is still in an experimental state. In advertising art things are rather different for the simple reason that in such a field the introduction of modernistic typefaces and unconventional layout is likely to come as a matter of course. But even in book printing, as far as ornamentation is concerned, there are not only in England, but in America interesting artists like K. D. Curries and W. A. Dwiggins, producing a kind of modern design, which in Germany has been held back by the somewhat dogmatic comments of the very modernistic critics. Also among the endpapers of the "Fifty Books" there is a remarkable effort to find new methods of production. Compared with this, binding as a whole provides less opportunity to study new methods.

A selection of the "Fifty Bindings" would probably offer somewhat different possibilities.

Considering the text printing itself and the use of type and the presswork, the German visitor, accustomed to the duet of "Antiqua" and "Gothic" will have to sharpen his eye for the different appearance of the Roman type only. He will then discover very soon, as the consequence of strict limitation to a very few approved typefaces and a solid basis of high craftsmanship, not only some outstanding specimens of select quality, but an astonishingly high level of the average production in all the different types of printed books.

Even if the future were to bring about some change in this or that direction, there can be no doubt about the happy development of Gutenberg's gift to the human race in the new world. The development has been worthy of the gift.

II

ENGLISH BOOKMAKING

AMONG the European countries England has now for the first time selected the 50 best printed books of the past year in a representative exhibition, according to a plan which, in the United States, has proved its usefulness for a number of years. On account of a happy agreement between the First Edition Club in London and the American Institute of Graphic Arts a duplicate of the selection of each country will from now on be exchanged between London and New York, so that it will be possible to study both exhibitions simultaneously and an opportunity for a number of interesting comparisons will thus be provided for printers and amateurs. So the New York Public Library has, along with the English show, displayed the American selection for a second time. In the somewhat more exclusive and concentrated show-room the books have now an even better chance to attract the attention they deserve.

The English catalog contains some interesting details on the method used by the committee in selecting the exhibition. The number of these catalogs, I hear, is somewhat limited, and it may, therefore, be use-

ful to tell a few points about this system of selection:

"It has been the endeavor of the sub-committee, with the aid of the general committee, to weigh the books submitted, on a scale which was evenly balanced between the book produced under ordinary commercial circumstances, and the edition de-luxe. The method adopted was to allow a maximum of fifty points, divided in the following proportion: paper, 5 points; typographical design, 10 points; press-work, 7 points; binding, 8 points; relation to price, 10 points; general impression, 10 points. By this means it was possible for a seven-and-sixpenny novel, which, in the nature of things could not vie in paper or binding with a three-guinea volume, to make up lost ground in relation to price, or even in general impression."

It is a common error among some people on the European continent to feel that the difference between England and the United States, apart from rather divergent economic circumstances, readily acknowledged, consists mainly in the greater or smaller distance from the continent. Absurd as this may seem, there is some explanation in



EAUTY in BOOKS is *Craftsmanship*

A textbook is built to ornament the mind—not to ornament the drawing room table. But it should be a product of book-making artistry just the same. Perhaps craftsmanship would be a better word than artistry—though where the work of the craftsman ends and that of the artist begins is often difficult to see. Like the Kingsport better book, the Kingsport better price is partly due to building the book "right under the trees that make the paper," so to speak. With paper mill adjoining, from pulp-to-paper-to-press direct saves freight and cartage costs. Having workers with hearts in their parts—whose happiness is in turning out the best book that head, heart and hand can produce—also cuts production cost further, and creates a new standard of book craftsmanship at Kingsport

Kingsport Cooperation

includes book cover designs, title page designs, art service helpful in giving character to the book
—no charge for this service

KINGSPORT PRESS KINGSPORT, TENN.

Sales Agencies

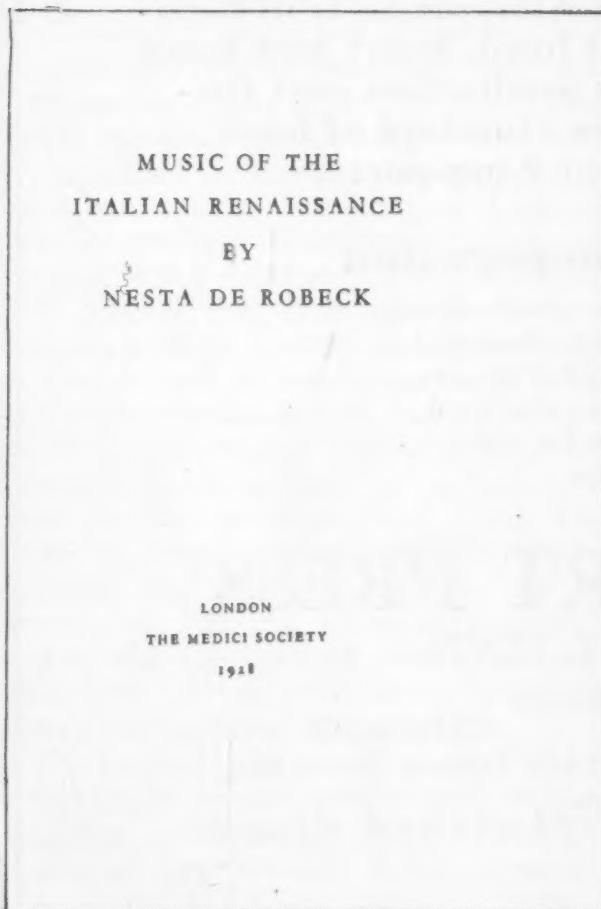
NEW YORK
578 Madison Avenue

CHICAGO
2114 Tribune Tower Bldg.

From Forest to Finished Book

the fact that language and dress have after all been always the chief characteristics by which to recognize the foreigner. There can be no doubt that a selection of fine printed books from any European country other than England would have produced a much greater contrast in the exhibition.

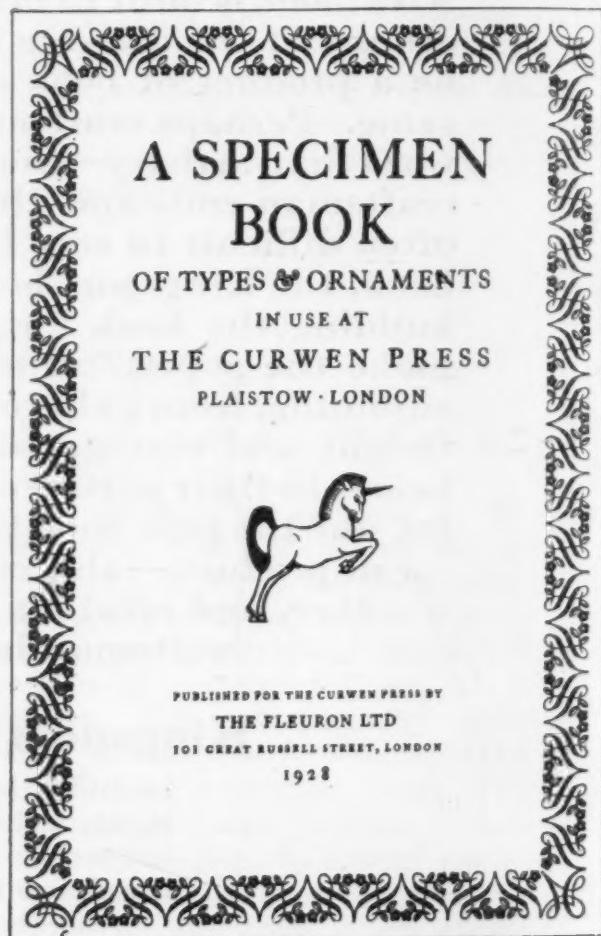
It is a well-known fact, that without even considering the kind of type generally used, every language in itself produces an impression characteristic and different from the printed aspect of any other language. So in this case the "dress" of the words, that is to say, the types they are printed in, is derived in both countries from the very same source. On the American Monotype and Linotype the matrices are styled after the classical type design of Baskerville and Caslon, and in London and Oxford British books are set on Monotype and Linotype. In many details, the rules, according to which the job is done, are in both cases the same. This is the reason why in both countries, to quote only one example out of a number of possible comparisons, the pagination will generally be found in square brackets at the bottom of the page, or why in a succession of capitalized words the initials are to be found in a still bigger



type, facts by no means as self explanatory as they will appear to the majority.

There is also a close connection between the most attractive title-pages in both countries and the careful selection of papers and the kinds usually preferred is equally comparable.

Still more important is the parallel inclination towards conservatism. Examples like John Bunyan's "Pilgrim's Progress" with woodcuts by Karl Michel or the title-page of "The Pythian Odes of Pindar" (copperplate by Stephen Gooden), both published by the Nonesuch Press, show a remarkable ability for the printing of period



books, which, however, for different reasons, do not play the same prominent part as among the 50 American books. On the other hand, so definite an example of advanced modernism as the title-page of "Cornelian" by Harold Acton is without a parallel among the American selection and stands by itself even among its English companions. The two academical presses in Oxford and Cambridge, each of them with a remarkable history of its own and a prominent reputation to work up to, will

naturally incline towards a traditional but nevertheless always distinguished and noble taste in their productions.

The demand for a more modern design in book production is to be recognized in many examples of excellent new typographic ornaments shown in the specimen book of the Curwen Press. These interesting examples from the workshop of what may be called the most advanced English press of the present time, form not the only book

CONSIDERATION OF LEGIBILITY IS APT TO take too small account of the variety of service to which modern life applies the alphabet, to assume that some general standard is compatible, if scientifically ascertainable. It is usually devoted to the legibility of 'print', and without reference to the many influences which go to modify our judgment of this; for as soon as these influences are admitted the problem appears altogether too complex or indefinite. Yet these influences persist, and the judgment, which discriminates between the legibility proper to a sign-sign or a danger-signal at one extreme and that of a cipher or monogram at the other, is affected when it comes to consider a book or newspaper in maps which may not be easily apprised scientifically but yet cannot be disregarded in practice. For everything we read exercises our capacity and develops habit. Legibility is the result of habit in the main, and of habit hardly stable in any individual, but subject to slight modification in its exercise, and different in different individuals. Mr. Weller senior's was derived from the Way-Bills.

The individual also applies different standards of legibility to the words he meets, designed as they are for various purposes. The sort needed for warning of a river's weir or at a level-crossing is not the sort we look for in a book. But it is an important and increasing sort. Its intent is to command instant unhesitating recognition, in a flash, at a blow. It is comparable with the intent of the voice of the drill-sergeant, of whom Stephen Graham writes: 'The characteristic word of command was not merely enforced by firmness, by peremptoriness, by loudness.

'A Private in the Guards,' p. 213.

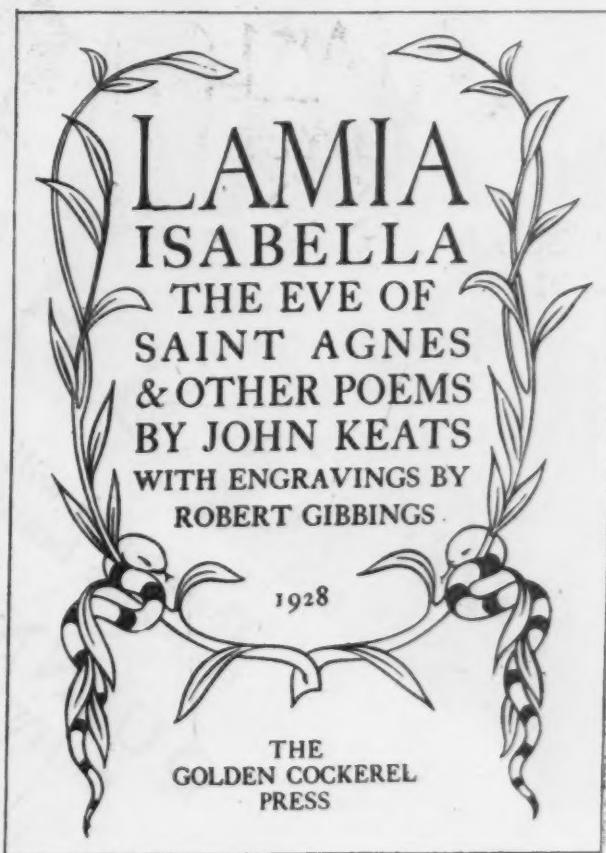
3

design of type, and the printing of the book is a lively interpretation of the author's ideas. "The Woodcut" (The Fleuron Ltd.) is a magazine devoted entirely to the history and display of the most popular and most expressive process of illustration of the present day.

It is certainly to be expected, that publications on book production should themselves be produced in a very distinguished manner. But the comparatively high percentage of these publications among a totally rather limited number of recently issued books will remind us of the fact that England really was the country to start the renovation of artistic book-production.

Especially in considering the illustrated editions among the English books, we become aware of the happy consequences of systematic care and training in the production of fine printed books. William Morris was the first to reintroduce woodcutting as the most adequate method of illustration. This is the reason why among a total number of over 30 illustrated editions there are to be found only three decorated with etchings. Photomechanical processes will be found somewhat more frequently, but the majority of illustrations is printed from the wood block or its mechanical substitute, the line-engraving. Since the days of

on book production among the British selection. Stanley Morison's "German Incunabula in the British Museum" (Cambridge University Press) offers not only a careful selection of the finest early Gothic types in Germany, but approaches in the arrangement of its examples the very complicated and often confusing problem of classification of Gothic types from an entirely new and evidently rather helpful point of view. Graily Hewitt's "Pen and Type Design" (First Edition Club, Oxford University Press) deals with the influence of the writing and sketching hand on the



A QUINMADE BOOK IS A WELL MADE BOOK!



Burne-Jones and a little later of Aubrey Beardsley a whole generation of clever and cunning illustrators has been brought up. The mellow beauty and ornamental melody of the days about 1900 with their inclination towards the reception of oriental and far eastern influences is to be felt even nowadays. Among the 50 books Eileen Mayo's "A Japanese Garland"—illustrations are a striking example of this tendency.

The most successful works of the last years, like the "Passio Domini" or "The Book of Jonah," designs of artists like Eric Gill, David Jones and John Nash, who among the present selection are represented with a frontispiece to Kathleen Wood-

wards "Jipping Street," show an inclination towards the expression of religious or even mystic ideas. In this connection the publications of the Golden Cockerel Press have to be mentioned, represented among the 50 books by John Keats' "Lamia" with Robert Gibbings woodcuts. Light and brightly colored impressions are to be gathered from the gracious work of an artist like Albert Rutherston.

An intimate feeling for the proportions and the "color" of the printed page, simplicity and still expressive power of their line, a noble sense for the skillful interpretation of the written word are among the prominent features of the modern school of illustration in England.



CHAPTER VII THE HUNTINGS OF MAELGWN

Audi tu pūr 'G, rh dōd galltorevus nesib,
Tē s' dēniggyes durtu' ll̄ dōglic wlo. —
EURIPIDES.

*One ill is ever clinging;
One treads upon its heels;
A third, in distance springing,
Its fearful front reveals.*

GWYDDNO slept, not with his fathers, for they were under the sea, but as near to them as was found convenient, within the sound of the breakers that rolled over their ancient dwellings. Elphin was now king of Ceredigion, and was lord of a large but thinly-peopled tract of rock, mountain,

THE HUNTINGS OF MAELGWN

forest, and bog. He held his sovereignty, however, not, as Gwyddno had done during the days of the glory of Gwaelod, by that most indisputable sort of right which consists in might, but by the more precarious tenure of the absence of inclination in any of his brother kings to take away any thing he had.

Uthr Pendragon, like Gwyddno, went the way of all flesh, and Arthur reigned in Caer Lloun, as king of the kings of Britain. Maclgwn Gwynedd was then king of that part of North Wales which bordered on the kingdom of Ceredigion.

Maclgwn was a mighty hunter, and roused the echoes of the mountains with horn khd with hound. He went forth to the chace as to war, provisioned for days and weeks, supported by bard & butler, and all the apparel of princely festivity. He pitched his tents in the forest of Snowdon, by the shore of lake or torrent; and, after hunting all the day, he feasted half the night. The light of his torches gleamed on the foam of the cataracts, and the sound of harp & song was mingled with their midnight roar.

When not thus employed, he was either feasting in his Castle of Deganwy, on the Conwy, or fighting with any of the neighbouring kings, who had any thing which he wanted, and which he thought himself strong enough to take from them.

Once, towards the close of autumn, he carried the tumult of the chace into the recesses of Meirion. The consonance, or dissonance, of men and dogs, outpealed the noise of the torrents among the rocks and woods of the Mawddach. Elphin and Teithrin were gone after the sheep or goats in the mountains; Taliesin was absent on the borders of his favourite lake; Angharad and Melangell were alone. The careful mother, alarmed at the unusual din, and knowing, by rumour, of what

Fifty British Books of the Year

BEAUMONT PRESS.

"A Japanese Garland," by Edmund Blunden. 21s.

CAMBRIDGE UNIVERSITY PRESS.

"Aspects of Dr. Johnson," by E. S. Roscoe. 6s.

"The Collected Letters of Oliver Goldsmith," edited by Katherine C. Balderston. 7s. 6d.

"A Bibliography of the Writings of William Harvey," by Geoffrey Keynes. *Illustrated.* 21s.

"The Fleuron," Vol. VI, edited by Stanley Morison. *Illustrated.* 21s.

CHAPMAN & HALL, LTD.

"Never Again," by C. J. Dorat; translated by Eric Sutton; introduction by Vyvyan Holland. 21s.

CHATTO & WINDUS.

"Humdrum," by Harold Acton. 7s. 6d.

"Cornelian," by Harold Acton. 6s.

CONSTABLE & CO.

"Rhapsody," by Arthur Schnitzler. *Illustrated.* 25s.

"Jacob Faithful," by Captain Marryat. *Illustrated.* 2 vols. 42s.

THE CRESSET PRESS, LTD.

"The Heroycall Epistles of Ovid," translated by George Turberville; edited, and with an introduction, by Dr. F. S. Boas. *Illustrated.* 63s. 375 copies.

"The Poetical Works of Robert Herrick," with a Preface by Humbert Wolfe. *Illustrated.* 4 vols. 4 guineas.

PETER DAVIES, LTD.

"The Anatomy of Dandyism," by Barbey D'Aurevilly; translated by D. B. Wyndham Lewis. *Illustrated.* 42s.

J. M. DENT & SONS, LTD.

"The Smaller Birds," by Eric Fitch Dagleish. *Illustrated.* 2s. 6d.

GERALD DUCKWORTH & CO., LTD.

"The People's Album of London Statues," described by Osbert Sitwell. *Illustrated.* 42s. 116 copies.

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"The Works of Sir Thomas Browne," edited by Geoffrey Keynes. *Illustrated.* 6 volumes. 4 guineas.

FANFROLICO PRESS.

"The Parlement of Prattlers," by John Eliot; edited, with foreword and notes, by Jack Lindsay. *Illustrated.* 15s. 625 copies.

"The Complete Works of Thomas Lovell Beddoes," edited with an introductory memoir, by Sir Edmund Gosse. *Illustrated.* 2 vols. 42s. 725 copies.

FIRST EDITION CLUB.

"The Ravenna Journal of George Noel Gordon, Lord Byron," edited, with an introduction, by The Rt. Hon. The Lord Ernle. 15s. 500 copies.

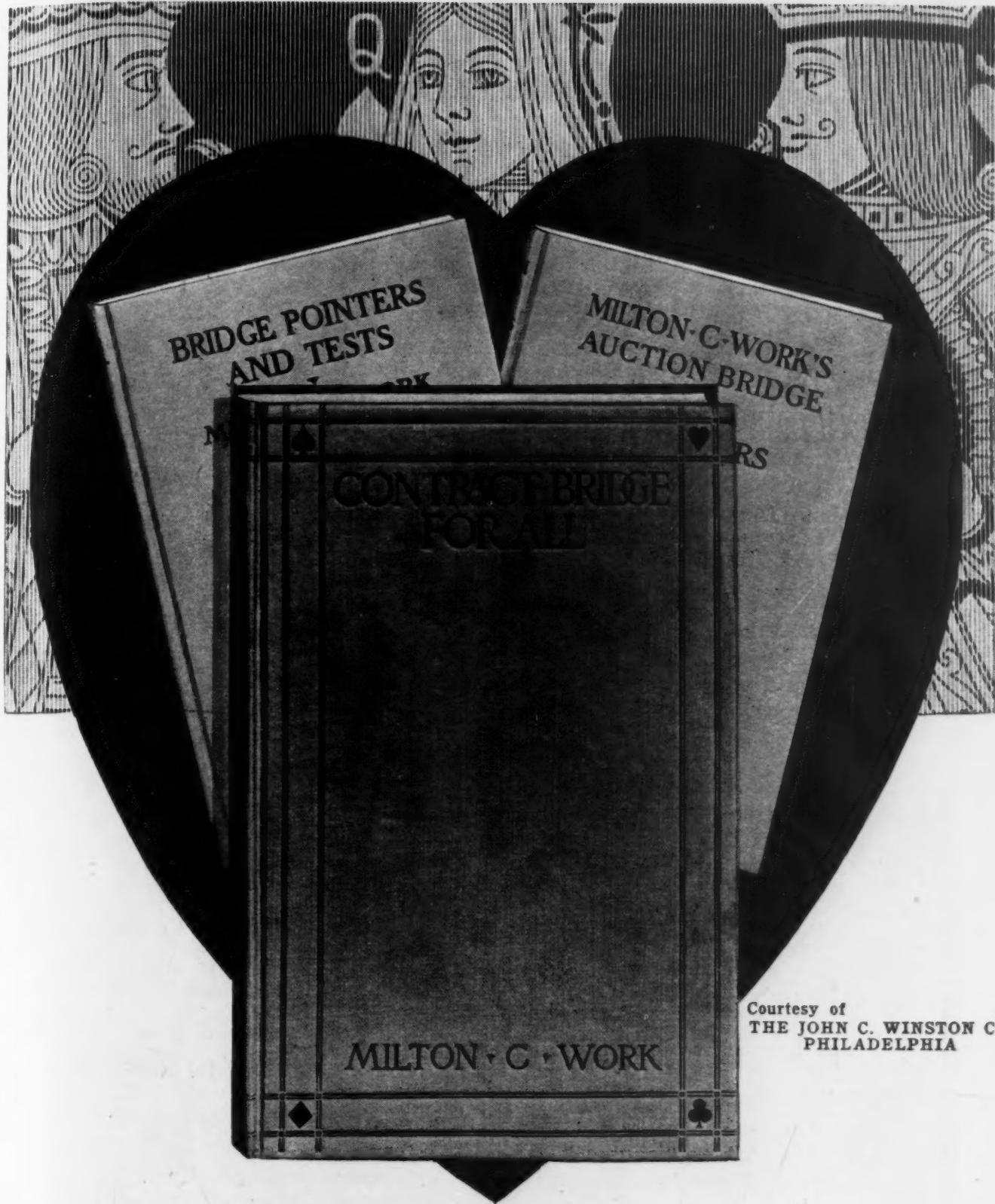
"The Pen and Type Design," by Graily Hewitt. 42s. 250 copies.

THE FLEURON, LTD.

"The Woodcut No. 2," edited by Furst. 12s. 6d.

"Emin, The Governor of Equatoria," by A. J. A. Symons. 12s. 6d. 300 copies.

"A Specimen Book of Types and Ornaments in Use at The Curwen Press." 63s. 125 copies.



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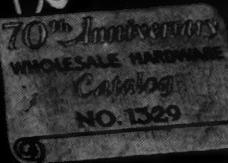
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IV

Eugene V. Connett and the Derrydale Press

J. Churchill Newcomb

AT the rear of an old-fashioned house in East Thirty-Fourth Street, one flight up, is a quiet little office, the appearance of which makes a visitor stare in wonder. At its entrance downstairs, is an inconspicuous red and gold sign, and upstairs are two rooms, the walls of which are covered with old English sporting prints, and original paintings, modern sporting aquatints and lithographs. In the smaller room sits the presiding genius of an unusual business — for The Derrydale Press does an unusual business in publishing.

This presiding genius in the person of Eugene V. Connett, after graduating from a New England preparatory school and Princeton, entered an old family manufacturing firm in which he was the fifth generation. But fourteen years of dealing with factories and their labor unions proved to be "all he needed in that direction," and in 1925 he decided to start out upon what he had always dreamed of doing—the printing of beautiful books on sport.

To use his own words, "I managed to talk J. N. Johnston & Co. into letting me have a job as a printing salesman with no drawing account, somewhat against their better judgment." The reason he did not

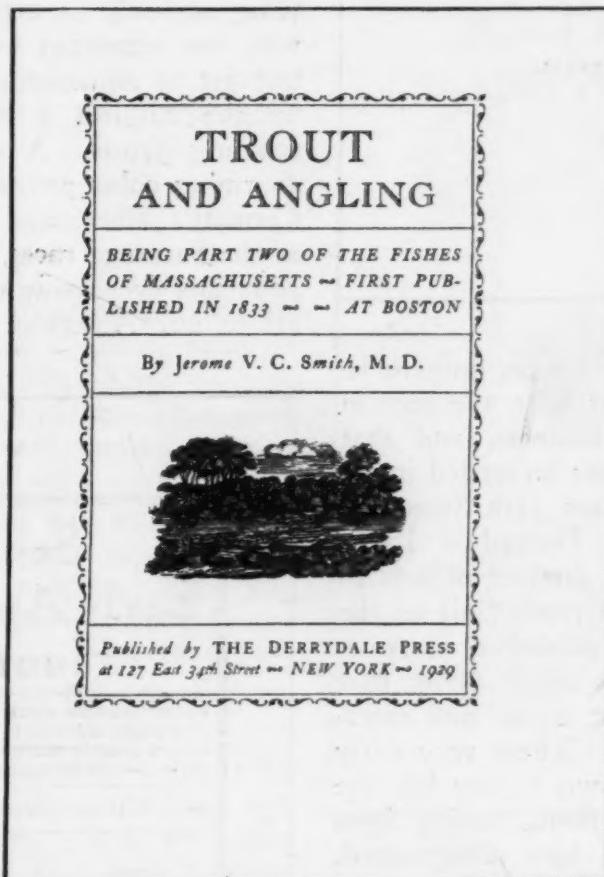
desire a drawing account was that he might feel free to spend as much time in the composing and press rooms as he wished.

At the end of his first year he went to England for the summer in order to fish for trout and salmon in those rivers to which so many volumes in his collection of sporting books referred. He also found time to study the masterpieces of printing to be seen by the initiated in London.

Upon his return to this country he sought books to print, and found them. He soon discovered that it would be necessary for him to sell these books for his clients, as well as to make them; and without fully realizing it, he slowly built a small publishing business, or perhaps more of a nucleus for one. One evening he pored over the map of Ireland, the land

of bewitching names, and with the Merrymount Press (which he admires above all others in this country) in his mind, he finally went to bed, but not to sleep until the Derrydale Press had been named.

In April, 1928, Mr. Connett felt that he had enough books in sight and in hand to warrant the opening of a publishing office of his own. So moving his books out of the printing house, of which by this time he had become vice-president, he went to



Hell for Leather!



*The Epwell Hunt · The Melton Hunt
Howell Wood*

New York
THE DERRYDALE PRESS
MCMXXXVIII

"Trout Streams" by Henry A. Ingraham.

Other books on shooting, steeplechasing and the horse are in the making at this time. Along with these instructive books there are also those such as the Hitchcock Edition of Somerville and Ross, "The Spicklefisherman," and "Trouting along the Catasauqua" which are among the *belle lettres* of sporting literature. Mr. Connett's discrimination and success in publishing has been little short of astonishing, for he naively says: "I don't know the first thing about publishing!"

His third objective was to publish a series of fine prints on modern sport, so that future generations might taste the joys which we now find in owning old English sporting prints. He discovered in Edward King not only an artist of ability, but one who has succeeded in bringing to life the lost art of aquatinting as it was practised by the English a century ago in their sporting prints. A set of four of these charming color prints which hang in Mr. Connett's office, and which depict scenes at the Saratoga races, are the first sporting aquatints ever made in America. Hitherto all of our American sporting prints have

a small room on Park Avenue, only to be told within two months that the section was restricted against business, and that he must move. Soon after he settled in his present offices at 127 East 34th Street.

In establishing The Derrydale Press, Mr. Connett had three distinct objects in view. The first was to reprint all of the earliest books on sport published in America, so that Americans might know that their country could boast an old and excellent sporting literature. These very early books are almost unknown to any but the collector, for most of them, having been printed on poor paper, have disappeared. Already four of these old books have been reprinted; and Ernest R. Gee, a student of this literature, has written a book describing the sporting books and magazines published in America prior to 1844. It has been included in Mr. Connett's series.

A second object was to furnish sportsmen with modern books of the highest authority and, like all Derrydale Press books, of great physical beauty. This portion of the list includes such titles as "Hounds and Hunting Through the Ages" by Joseph B. Thomas, and "American

Some Early American Hunters

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EL GRECO

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1929
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been lithographs, like those of Currier and Ives, or the product of a photographic or mechanical process. Mr. King is now executing a series of American foxhunting scenes, and another well known sporting artist meanwhile is at work on a shooting picture which Mr. King will aquatint. The Press plans to issue prints depicting still other phases of modern sport. They will be done in either aquatint or hand-coloured lithography; and drawings for the latter will be done on stone by the artists themselves.

It is one thing to plan such a program, and another to start from nothing and carry it on successfully. It is the more interesting to discover that such a thing can be done by one "who knows nothing about publishing."

In spite of Mr. Connett's modest estimate of his knowledge of publishing, it is evident that in the realm of sport he is thoroughly at home, not only in regard to sporting books and prints, but out of doors with rod, gun and dog. Added to these accomplishments is his ability to design and make beautiful books. He has an unshaken faith that sportmen will welcome such books as his Press is publishing even at

those prices at which necessarily limited editions must be sold.

As we were leaving his old world, little office, Mr. Connett said: "I'm not getting rich but I'm having more fun than most people in doing the thing I've always wanted to do. To see two of my books already selling at a premium of fifty per cent encourages me to believe that a few of them may cut a respectable figure in the auction rooms long after I'm gone. Somehow that appeals to me strongly — even when the children need new shoes!"

ANTIQUES AND AMBER

BY
ANNE LLOYD



NEW YORK
THE DERRYDALE PRESS
1928

A Little Dwiggins Book

THE Cygnet Press, Cambridge, has reprinted part of Paul Hollister's interesting discussion of the work of William A. Dwiggins, which originally appeared in "*Direct Advertising*." The Cygnet Press has made an attractive little paper-covered volume of this material, illustrated with Dwiggins' drawings, one of which was made as a publishers' mark for the press itself. The volume will be prized by Dwiggins collectors.



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Nadejen's jacket for "The Wallet of Kai Lung." The reproduction does not of course give any idea of the jacket's rich colors.

Theodore Nadejen, Illustrator



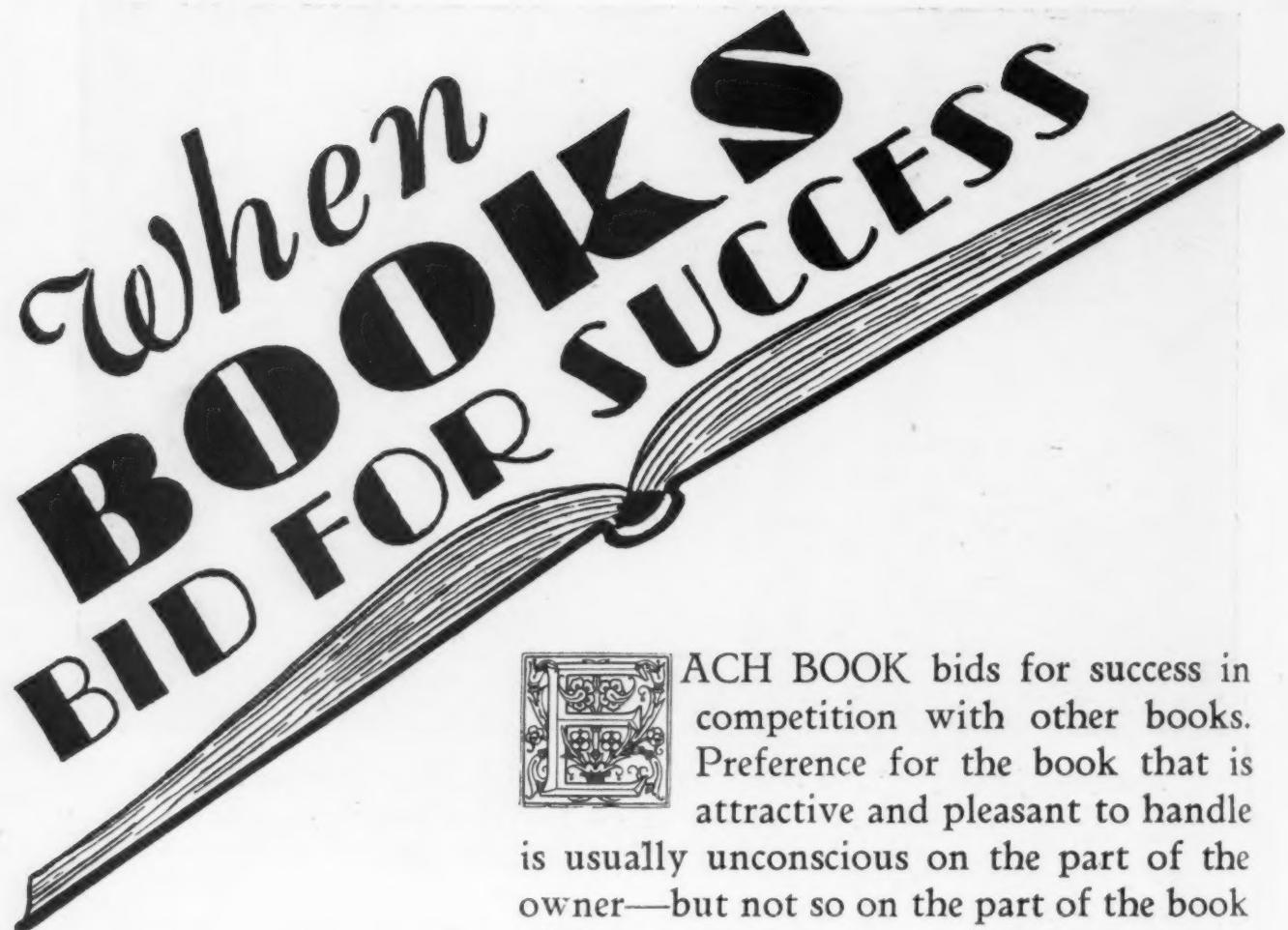
One of Nadejen's decorations for "The Fisherman and His Soul." (Farrar & Rinehart)

TH E O D O R E N A D E J E N is an adventurer. There had been brightly-illustrated books before "Skazki," but there had been none as bright, as bold, as delightfully and madly gay as that collection of Russian fairy-tales. Those who look on the finished book when it appears on the bookshop's shelves and know nothing of the difficulty of matching colors will never realize quite how adventurous Mr. Nadejen is.

His particular quality was not developed over-night. Since he was a child in Khar-koff, Russia, he has known what he wanted and gone after it without any regard for the difficulties that might lie in his path.

With as much decision as he now displays in directing printers, he told himself when he was twelve that he wanted to come to America. Twice he started in a rowboat by way of the Dnieper River and the Black Sea. The third time he set forth with a vengeance, leaving a large part of his father's library in flames. He reached Kherson and after some difficulty found a hale old captain who would take him on. Next day, with the balalaika which the captain had suggested he purchase, he was navigating the Black and Azof Seas on the good ship *Radost*, Russian for *Happiness*. Constantinople and the other ports the *Radost* touched piled up fancifully in Nadejen's imagination, panelled by the lurid and often appealing stories told by the crew at night when it lay on the deck. The men and particularly the captain were kind to the boy whom they called *Lyehavi*, after the aristocracy's Borzoi dogs and at the end of the trip he was sent home after being outfitted by a shipchandler.

Of his trip two things remained, a love



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of the sea and a love of the color he had seen and heard. He cherished the two, and was soon busy preparing himself for entrance to the maritime school, and painting and studying painting. He worked in the studios of Bakst and Eugen Agafanoff until he was old enough to be commissioned fourth officer and sail to more colorful ports. But the war arrived and he found himself second in command of the *S. S. Vologda*. With the *Vologda* he arrived at a Canadian port where the ship was seized by British authorities and its officers dismissed. Russia was no longer one of the Allies.

The boat was not his rowboat but he had arrived in America. The first years in a new country are not easy ones, but Nadejen found his way eventually to the offices of the George H. Doran Company and one showing of his portfolio had brought forth a promise of an introduction of his work to America. His first commission was for jackets for Ernest Bramah's *Kai Lung* stories, jackets which

were so beautiful that the publishers felt it their duty to incorporate the designs into the books themselves. One of these jackets is reproduced with this article. In reproduction, of course, it loses all its rich color. Other publishers opened their eyes wide at these beautiful drawings and glorious color and began bid-



The above illustration appeared in "Skazki" in black and gold. The two black and white spots below are also from "Skazki"

ding for the young Russian.

George H. Doran asked Nadejen if he would design and illustrate a volume of his native folk-tales. The result, "*Skazki*," is well known. Opening the book to the end-papers with their lusty singing colors was as good as a ride on a merry-go-round. And the many gold and black full-page illustrations heightened the oriental mood of the work. The book was pounced upon and others were demanded. There came "*Gessar Khan*," with its lovely wood-cuts and his work began to be found inside and outside the publications of New York's publishers.

The tall, blonde, bashful Russian is no less distinguished in his work than in his appearance. He has attained this distinction not only by the drawings he has done but by the reproductions which he has demanded and insisted on. The color he has painted is the one he wants in his book, not a color that is just as good but not quite the same. His voyage on the *Radost* and succeeding ships provided him



more this fall, further proof. Farrar and Rinehart are publishing an exquisite edition of "The Fisherman and His Soul" which Nadejen has planned and illustrated. Two of the decorations are reproduced at the beginning and the end of this article. This edition will be a tribute long overdue the beautiful prose of this tale. Harper

& Brothers will publish Nadejen's other book, "King's Pleasure," a medieval treatment of a theme, compounded of legend and history, that deals with the glamorous period of Serbia's glory and rise to power. These two volumes will further establish Nadejen's reputation as a valued contributor to American bookmaking.



*One of Nadejen's decorations for
"The Fisherman and His Soul"*

325 Private Presses

THE author of "Private Presses and Their Books," Will Ransom of Chicago, whose articles in the *Publishers' Weekly* brought to this office so many letters, has been hard at work for many months in the preparation of the complete check list of private press books which will be an important part of his volume when it is published this fall by the *Publishers' Weekly* office.

He has traced 325 presses, European and American, with an output of 2850 books. These include presses that became known to collectors by a single item as well as such famous presses as Kelmscott, Golden Cockerel, Daniels, Village, etc. Mr. Ransom has also prepared lists of the output of those who have worked in the tradition of the private press, and his lists are thus supplying dealers and collectors an important guide to the output of such printers as D. B. Updike, Bruce Rogers, William Edwin Rudge, Edwin Grabhorn, Elmer Adler.

These check-lists are being completely indexed, so that for the first time one can quickly trace just what designers have been connected with what books or what authors have been printed in the private press editions.

Bennett Expands Facilities

BY moving to the top floor of their present building at 240 West 23rd Street, the Bennett Book Studios, Inc., successor to the Bennett Book & Binding Co. have obtained better light and facility, in order to be ready for the fall service to retail booksellers. By specializing in individual service to dealers, repairs given to the booksellers' own volumes, supplying books already bound, drawn from Mr. Bennett's own collections, the Bennett Book Studios have developed a business that has become an important factor in retail bookselling.

Two Binderies Combine

A COMBINATION of two of the oldest binding establishments in New York City has recently been effected. The former house of Thomas Russell & Son and Robert Rutter & Son becomes the Russell-Rutter Co., Inc., with location at the address of the former, 461 Eighth Ave.

The officers of the new corporation will be G. C. Wedekind, President; B. W. Gale, Vice-President; August Jekel, Secretary and John J. Lauben, Treasurer.

This merger means a combined business record of over 150 years, each having started in the sixth decade of the 19th century.

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GRANJON: Few new book faces have received the acclaim of Granjon, which *The Fleuron* terms "a book face worthy to rank with Caslon for usefulness, with Centaur for beauty, sharp enough for publicity, clear enough for a dictionary."

Bruce Rogers has used Granjon on many books in the last several years. Carl Purington Rollins, in reviewing one of these (*The Psalms of David in Metre*), mentioned that Granjon is ". . . the best of all Linotype faces, perhaps the best of all machine faces." Many other notable printers are equally enthusiastic.

CASLON: D. B. Updike in his monumental "Printing Types: Their History, Forms and Use" calls Caslon's types ". . . so beautiful in mass and above all so legible and 'common sense,' that they can never be disregarded, and I doubt if they will ever be displaced. . . ."

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Illustrators of the Sixties

An Index to the Great Period of Woodcut Illustrations



Collotype from the proof of one of Sandy's illustrations for "The Little Mourner"

A VOLUME that will be continually useful to the dealer, that will awaken new collecting interest in a significant period, and must be eminently satisfactory to its publishers as a successful piece of bookmaking has just been issued with the imprint of Faber & Gwyer of London entitled "Illustrators of the Sixties" by Forrest Reid, a quarto book printed at the Chiswick Press, London, under whose expert care the reproductions of the famous woodcuts have a beauty that could only be exceeded by the originals.

As the preface points out, the title of "Illustrators of the Sixties" covers a movement of perhaps fifteen years from 1855 to 1870, and even that period does not bring together all the work of the artists who made the period famous, men like Birket Foster, John Gilbert, Frederick Leighton, J. E. Millais, F. Sandys, Frederick Walker, and others.

In the arrangement of the material there is first a discussion of the field covered, then a chapter on the making of col-

lections with definite and valuable suggestions as to the best books to buy in order to have a representative collection. This latter chapter with its suggestions supplies a valuable check-list to dealers and their customers. Then comes the chapter on the precursors of the movement, a chapter on Allingham's "Music Master" of 1855 which includes important work from the Pre-Raphaelites, a special chapter on the Pre-Raphaelite group, one on Whistler and Keene, one on "The Idyllic School," meaning Walker, Pinwell and North, separate chapters on Watson, Du Maurier and on Houghton, and other chapters picking up the less well-known artists.

Particularly acceptable to dealers will be the check-list of first editions, these arranged alphabetically by title, in all about 400 books. Volumes from this period are usually classed in the catalogs of rare book dealers under the general heading of "Illustrations of the Sixties," and their revival at this time may prove particularly happy, as the present tendency of bookmaking is toward the use of line after the long period of emphasis on half tone and four color. The period of the sixties demonstrated how talent of the first order could be brought to the service of popular bookmaking.

The book is published at three guineas, and the care devoted to its manufacture and its usefulness as a record justify its purchase by any dealer in the field of fine bookmaking. There are 91 engravings in the book.

Volume on Updike Coming

THE long-mentioned book from Vienna on D. B. Updike and his work is to be issued on September 15, according to a letter just received from Herbert Reichner of 19 Tiefer Graben, publisher of the *Philobiblon*. It's a quarto book with 176 pages and it is to be profusely illustrated with reproductions of Updike's work. The text has been written by Dr. George Parker Winship of Harvard College Library; the volume has been in the course of preparation for several years.

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A Craft that Has Reached the Recognition of An Art

AT Mainz, Germany, in 1450, Johannes Gutenberg set up the first movable type printing press, hired a few assistants, and printed a Bible. The act marked the birth of a new craft. Other men learned the craft and have, since that time, gone on learning it in the shops themselves, becoming through long apprenticeships master-craftsmen in printing.

But to day the craft of printing is on the verge of becoming a recognized art, to be practised by experts who have attached to their names the title of Bachelor of Fine Arts in Printing.

For the past three years the American Institute of Graphic Arts and New York University College of Fine Arts have co-operated to give a general course in "Fundamentals of Fine Printing" with such lecturers as Henry Lewis Johnson on "Masterpieces of Typography," Harry L. Gage on "Practical Problems of Typography," Frederic Warde on "Layout and Design," Frederic W. Goudy on "Graphic Arts and Processes," and Walter Dorwin Teague on "Design in Printing." But this was a printing course in the crawling stage for it conferred no degree and hence had no set academic standard.

Fortunately, 21 per cent of the total enrollment for the three years took more than one of the courses. New York University was convinced. It would be fitting and proper to reorganize and elevate the course to a position of academic distinction.

Two series of related courses in typographical design have been worked out, to be known in the University Catalogue as the "Division of Graphic Arts in the College of Fine Arts." The first of these, a certificate course, is completed in three years of wholly evening classes; the second is the degree course (bachelor of fine arts), of four years duration, with classes part day and part evening. Admission requirements for both courses will be graduation from high school and, in the case of the degree

course, the full requirements of the College of Fine Arts. The fees will be the same as in the College. The equipment will be



Otto W. Fuhrman, Director of the Division of Graphic Arts of New York University

that of a laboratory, a small press and several complete series of types. The first year of both courses will be put into effect in September, 1929.

A director of the Division of Graphic Arts has been chosen in the person of Otto W. Fuhrman, Chairman of the Educational Committee, International Association of Printing House Craftsmen. Mr. Fuhrman will work in co-operation with an advisory committee consisting of Frank Altschul, Edward Everett Bartlett, Isaac H. Blanchard, Henry W. Kent, Henry L. Bullen, Harry L. Gage, Frederic W. Goudy, Mitchell Kennerley, Charles Chester Lane, Frederic G. Melcher, John Clyde Oswald, William Reydel, William Edwin Rudge, Walter D. Teague, and Isaac Van Dillen.



**Illustrations in the Spirit of the
Near East**

THOSE who have collected or studied the illustrative art of Persia or Turkey will be interested in the way in which the spirit of this school of drawing has been caught in an "Arabian Nights" book just issued jointly by Random House and Victor Gollancz. The full page illustrations are by Celi Richards and are reproduced by the collotype process in about seven colors. The volume is called "The Magic Horse" and the story is very familiar to the readers of the "Thousand and One Nights."

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Old Reliable. Harris Dickson.
Creevey's Diary. Pub. in 1903.

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Clinical Hematology. John C. Da Costa. 1902.
P. Blakiston's Son & Co.
Hematological Atlas. Karl Schleip. Trans. by Frederic E. Sondern. 1920. Rebman Co. New York.

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 Journal of Political Economy. Chicago. Vols. 1-13, 18, 26, 28.
 Lowery. Spanish Settlements in U. S.
 Potts. Railroad Transportation in Texas.
 Quarterly Jl. of Economics. Vol. 19 to vol. 28, no. 3.
 Review of Economic Statistics. Cambridge. V. 1-3.
 Scammon. Marine Mammals of N. W. Coast.
 Wacker. Manual of Plan of Chicago.
 Farre. Sky Fighters of France. L. P. Copy Auto. 1919.
 McCoy. Baptist Indian Missions.
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Weekly Book Exchange

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 Follett. New State. 1st Am. ed.
 Hildebrand. Solubility.
 Kipling. School History of England. 1911.

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Forthcoming Issues

❖ ❖ ❖ During the war and immediately afterwards the market was flooded with war books. The public read as many as it could and then turned a cold shoulder. But war books, as everyone knows, have now returned to favor. Herschel Brickell has written an article for the *Publishers' Weekly* in which he discusses the present vogue and the conditions which have made it possible. ❖ ❖ ❖

❖ ❖ ❖ In a few weeks now the campuses will begin to buzz with the year's activities. College bookstores will throw open their doors and brighten up their display windows. Much has been written about the opportunities of the college bookstore, but Leona Fassett, of the Associated Students' Store of the University of California, has taken a different tact. She has written an article, which will soon make its appearance in these pages, in which she presents the troubles of a college bookstore. ❖ ❖ ❖

❖ ❖ ❖ Franklin Watts, of the George Innes Company of Wichita, Kansas, who writes in this issue on determining the store's sales quotient has contributed another article, "Books as Gifts." As many people have pointed out books have great possibilities as gifts, but Mr. Watts feels that this gift appeal has never begun to be used to its fullest extent. ❖ ❖ ❖

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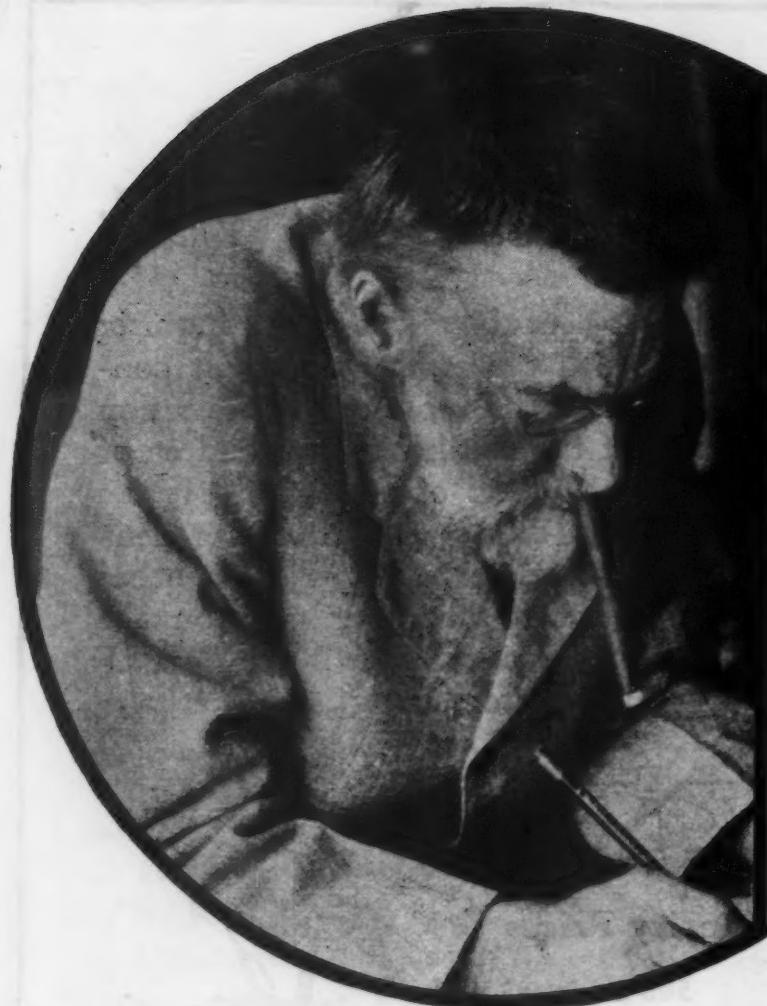
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